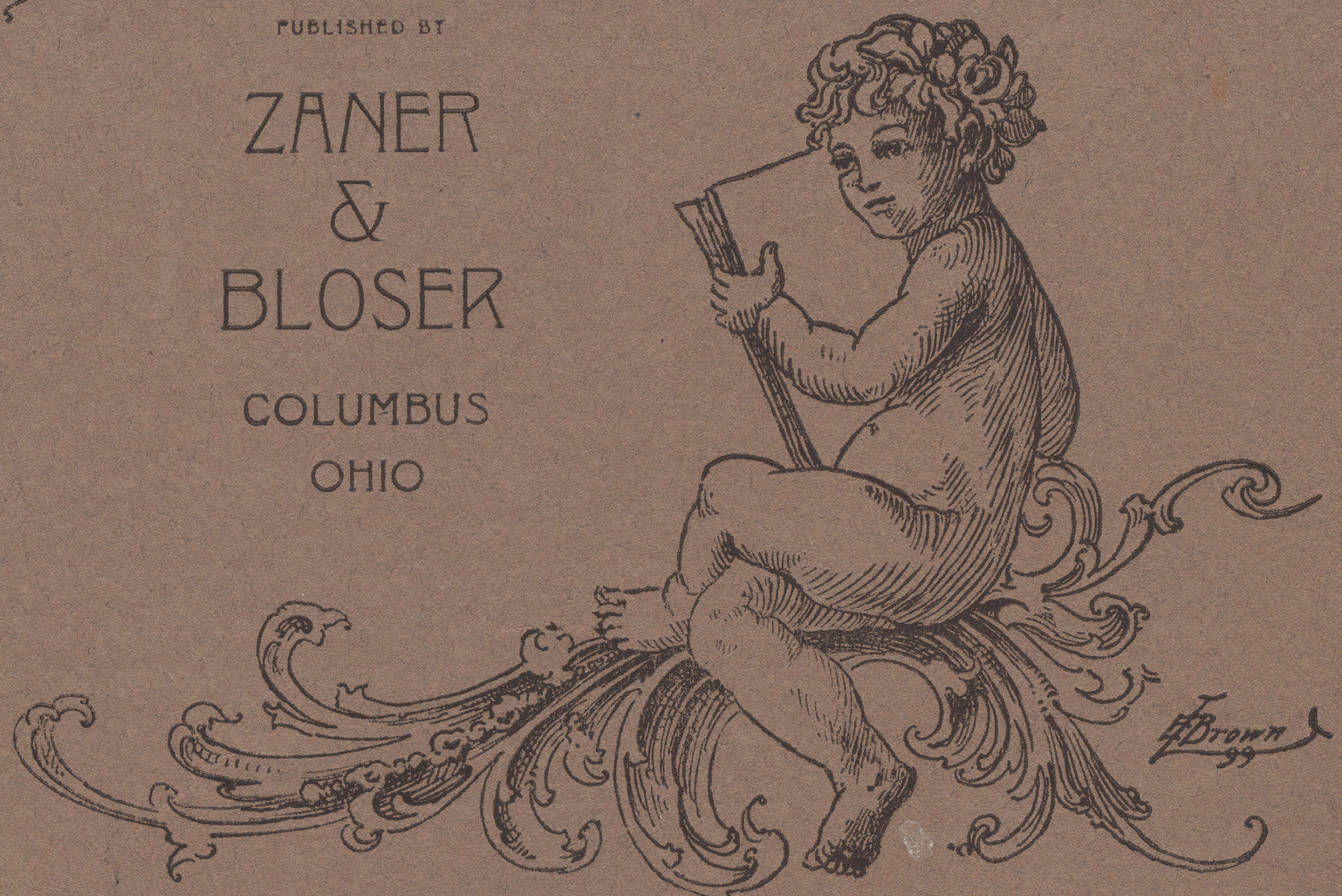
THE PEN ART PORTFOLIO

PEN AND PENCIL STUDIES
NATURE SKETCHES
PORTRAITS
SKETCHES FROM LIFE
FIGURE DRAWINGS
ANIMAL PICTURES
HEADINGS AND INITIALS
DESIGNS
TITLE PAGES

PUBLISHED BY

ZANER
&
BLOSER

COLUMBUS
OHIO



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With each bottle we send a copy of "Helps and Hints on India Ink and on Preparing Script and Drawings for Photo Engraving," which probably contains the most complete instructions on these subjects ever published. The instructions were written by an artist of wide experience, and explain how to best use India Ink, how to prepare work for photoengraving, how to mark work before sending it to the photo engraver, etc., and are worth the price of the ink.

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It contains forty sheets of high grade, white paper equally good for pencil, pen and ink, or water-color. Pads the equal of this one in quality, but containing only half the number of sheets, cannot be purchased in stationary stores for less than one dollar. Our price is 60c, postpaid, or 40c by express. Liberal discount in quantities.

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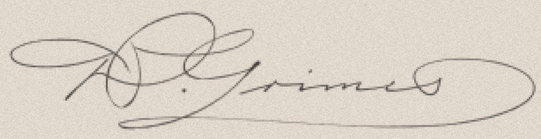
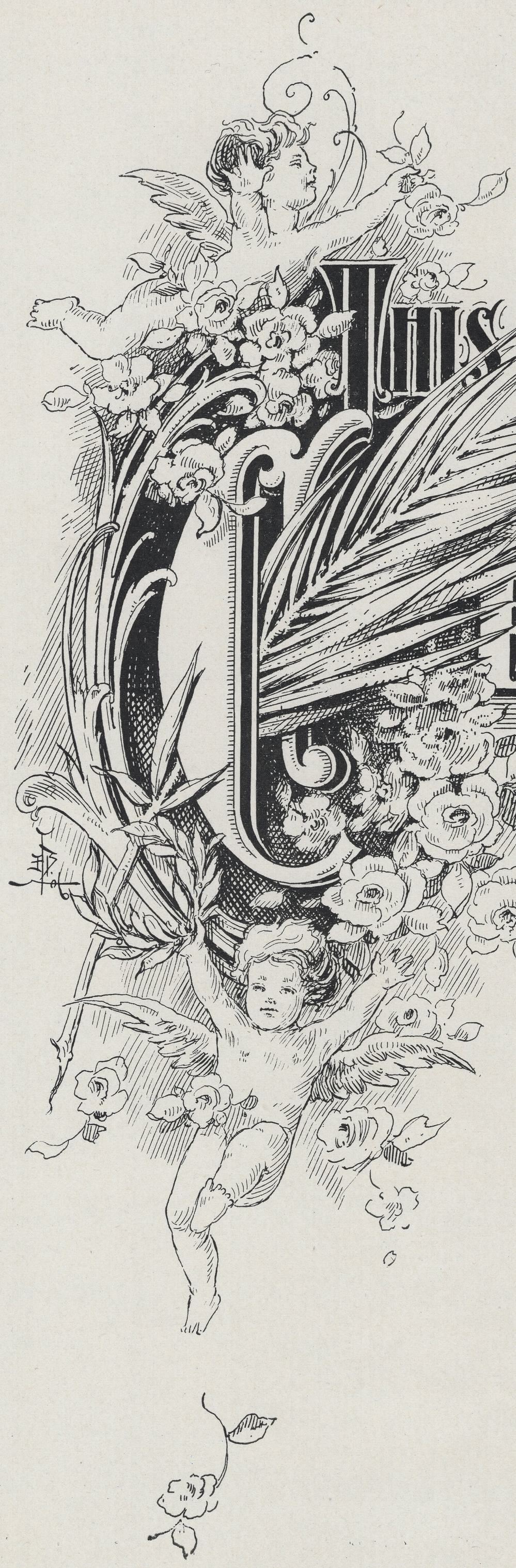
We value your respect and appreciation for the art of penmanship and the hard work that the individuals who originally contributed to this document endured.

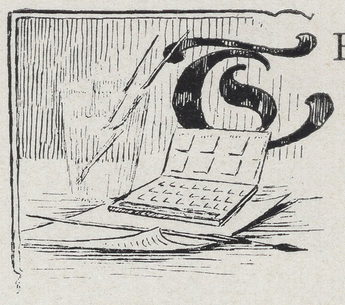




THIS BOOK IS THE RESULT OF THE

CREDIT IS HEREBY CHEERFULLY AND GRATEFULLY GIVEN TO THE FOLLOWING ARTISTS WHOSE WORK APPEARS IN THIS PORTFOLIO OF PEN ART:

E. L. BROWN, J. J. HARTNETT, GEO. JENSEN, G. W. G. MASON, C. H. CARPENDER, L. J. WATROUS, CHAS. J. HOFFMAN, EDNA B. CRAFT, E. C. EIRICH, E. H. BROCK, KATE SEAMAN, J. G. CHAPMAN, J. M. GASPARD, P. W. COSTELLO, G. S. HENDERSON, E. A. OLIVER, E. L COTE, A. C. WEBB, H. WEIR, H. E. BROCK, ROSA BONHEUR, H W. WADLAND, M. JACQUES, R. E. HUMMEL, C. E. TOLES, V. BEAUCE, LAURA MILLER, J. F. CARROLL, F. H. SWEET, CLARA MARSH, H. W. HUNT, C. S. THOMPSON, D. W. HOFF, AND C. P. ZANER.



THE ART OF DRAWING is as old as history ; even older, as drawing developed before writing. It is an art of expression, much as is music, speech, and writing. Its means are forms and shadows instead of sounds, words and characters.

The art of expressing thought by means of outlines, shades and colors, is not as difficult as is generally supposed ; application rather than talent being the necessary requisite. *You* can learn to draw, and consequently to express thought by form, if you but intelligently try.

Like in learning every other art, there are good and poor, right and wrong methods of learning and doing. The accompanying illustrations are arranged and graded to show how to begin the art of drawing, and the following suggestions are for the purpose of telling how. It would be a good plan to read all of the instructions in the port folio before beginning to do any of the drawing. Reread and study every word until you know it all thoroughly. Know how and the "do how" will soon follow.

If the illustrations herewith presented and the instructions given will arouse some latent energy or talent, develop observation, or awaken appreciation, their mission will have been achieved.

Use good steel pens (Gillott's 303 and Zanerian Ideal) ; firm, fairly smooth, white paper or cardboard ; and Zanerian India Ink. A medium hard, high-grade pencil is necessary for first blocking or outlining of picture preparatory to the pen and ink part. A straight holder may be used exclusively, but an oblique holder with pen point well elevated is a good instrument for real smooth lines.

The pen strokes shown in the first illustration should be practiced until they can be made well and without blots. The ink cup, bowl and books show pretty plainly what to do first as well as last, except that the first outlines in each group should be in pencil instead of ink as shown.

The window or arch will prove to be a good thing to learn to make lines parallel and cleanly. The candle, book and cushion will prove more difficult in outline, but easier in the shading. The last group of flowers, books, lamp, quill, etc., will prove to be comparatively easy, if you will but proceed cautiously.

A few "don'ts" might not be out place here : Don't hurry ; don't attempt too many things at first ; don't do more than one thing at a time; don't expect to learn it all in a day or two.

First discover the proportion of the object to be drawn—its relation of width to height, and be sure you discover what it is before going on to something else. Success or failure begins right here. Therefore these are not idle words to be read hastily and as soon forgotten. Just because the drawing looks rapid, do not conclude that it was done rapidly or without much thought. The probabilities are it represents more thought than appears on the surface.

Second, study carefully the shape of the object—whether square, round, regular or irregular, etc., and this will involve critical observation and care. Do not proceed until you are sure you know the form and have it suggested in pencil.

Third, observe the light and dark places in the object or picture, and know why they are light or dark. Study the laws of light and shade and shadow and effect or contrast.

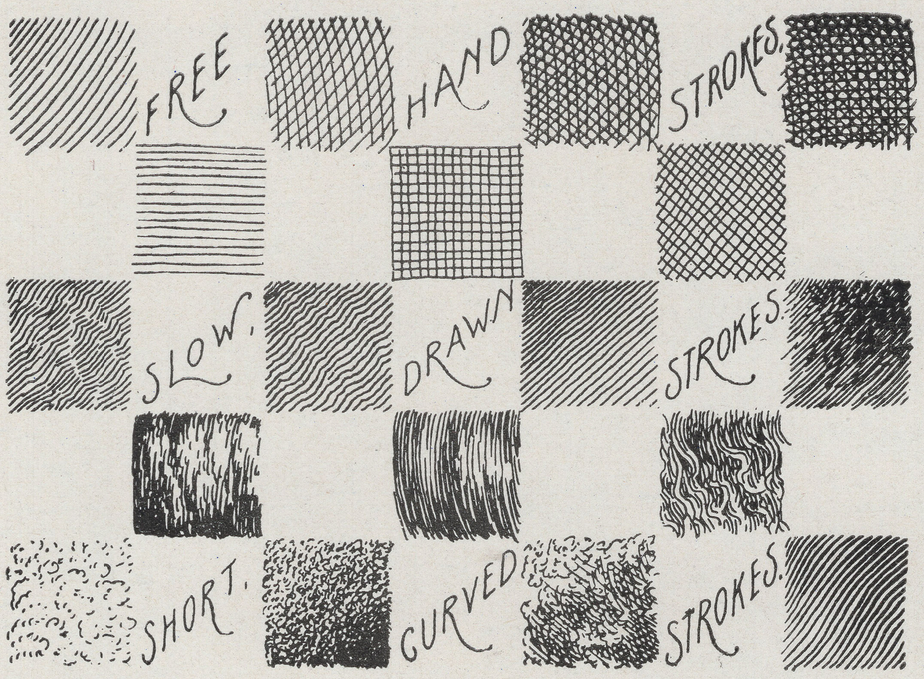
The three illustrations of the jug show plainly what to do *first, second* and *third.* And the three drawings of the basket illustrate clearly that different lines or technic may express the same form.

After copying some of the simpler drawings try to draw from similar objects. This will be more difficult at first, but it will be more stimulating and strengthening after the first few trials and partial failures.

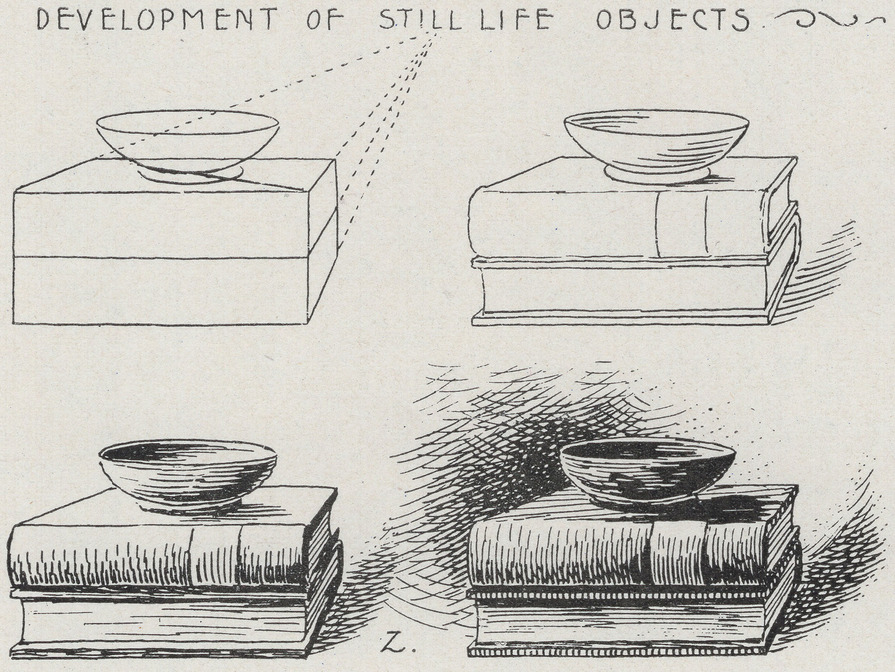
Plants, boxes, fruits, vases, dishes, lamps, book, etc., etc., should be drawn in pencil at odd times ; the better ones to be finished in ink if desired.

Remember that effect is more valuable than fine lines; and good proportion better than tedious detail. Strive for the general first, and details last.

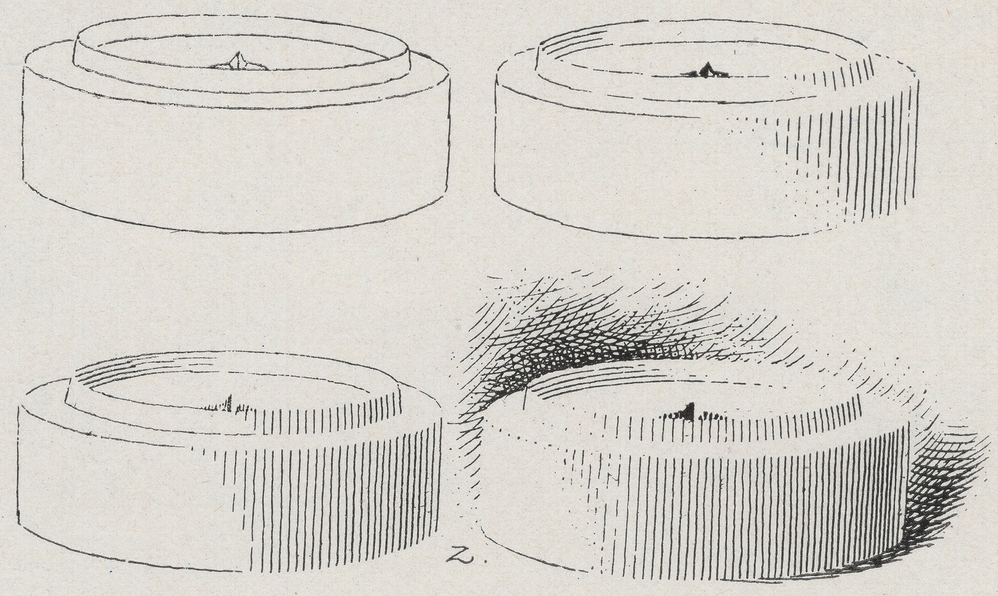
Drawing is the foundation of portraiture, carricature, designing, or illustrating ; therefore be patient with perpective, light and shade and shadow, proportion, outlines, details, etc. Success is sure to follow every well-directed, persevering effort.

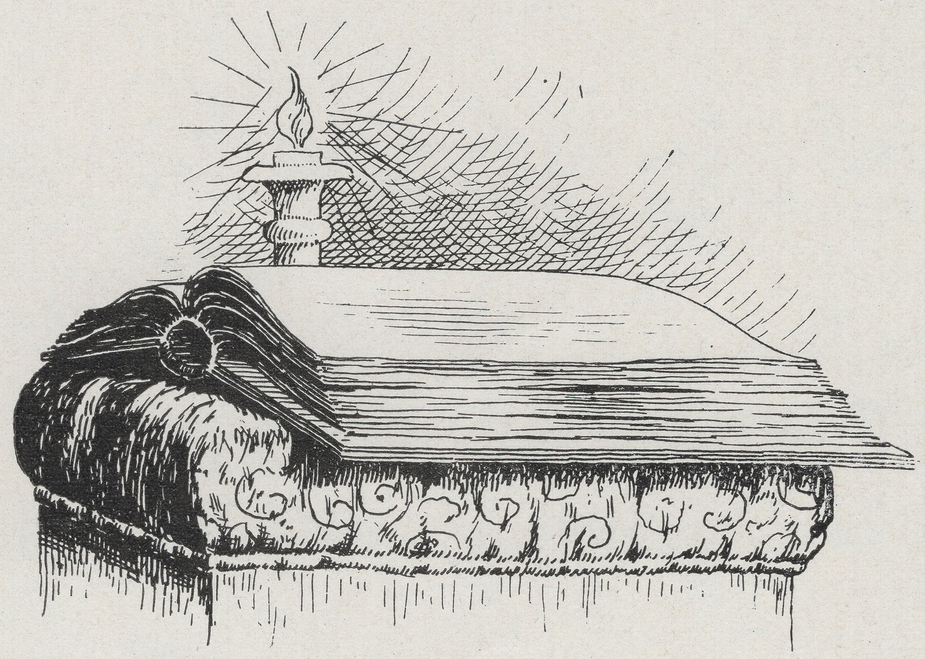


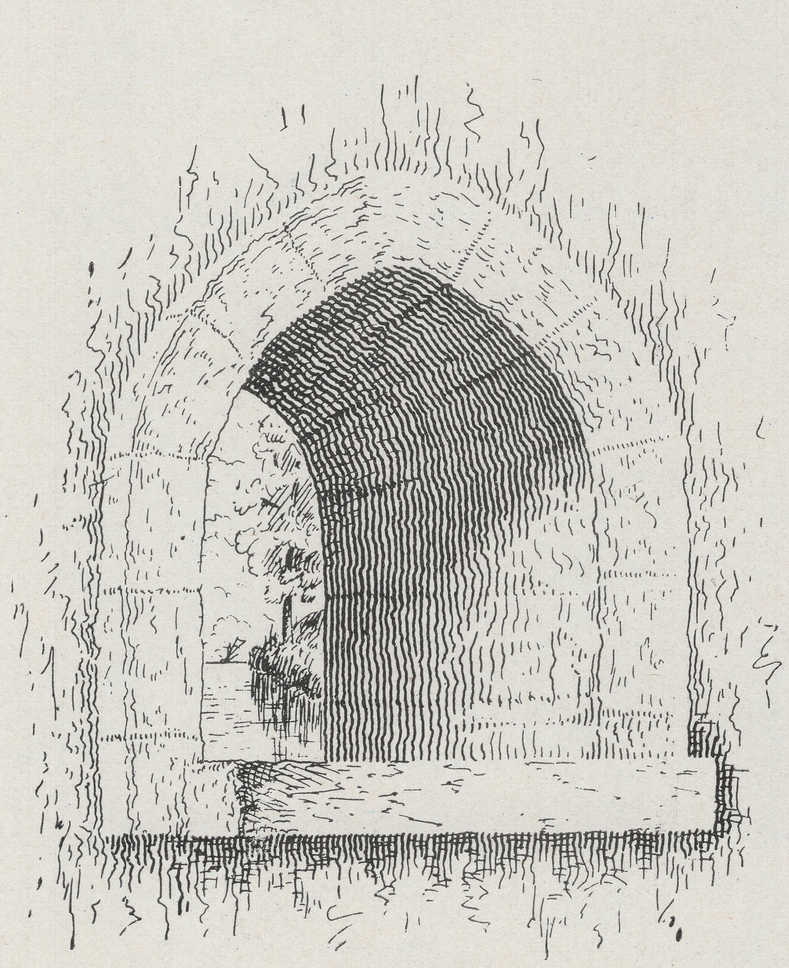
DEVELOPMENT OF STILL LIFE OBJECTS

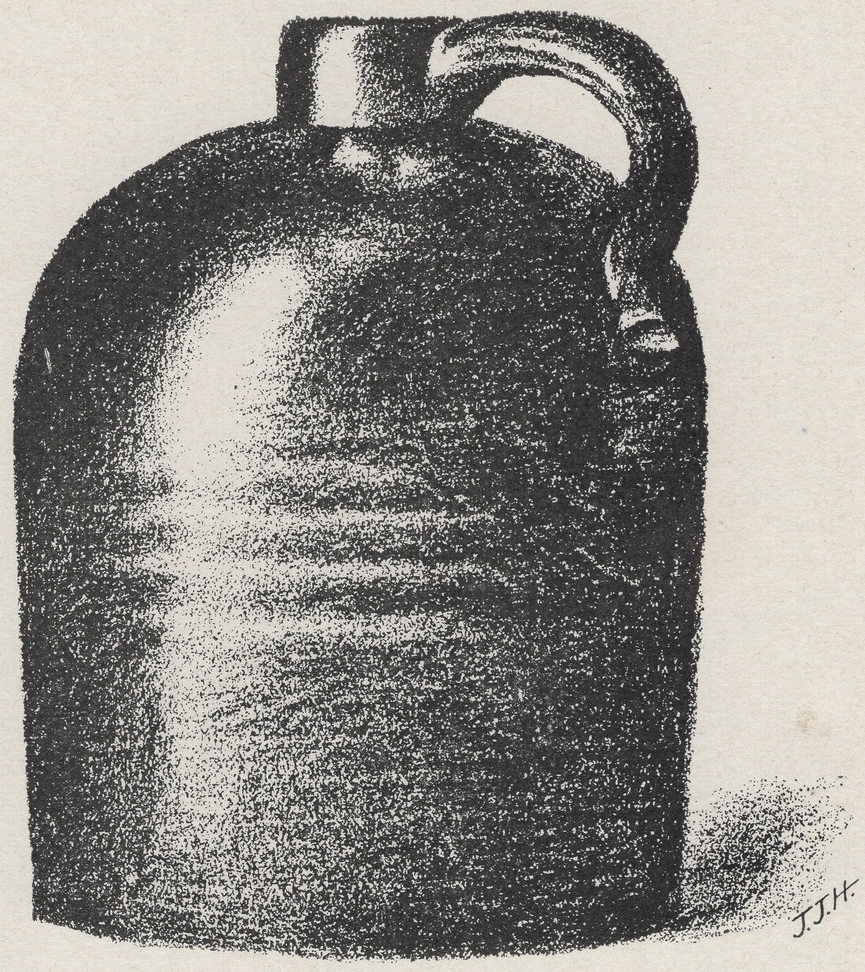


DEVELOPMENT OF CHINESE INK CUP





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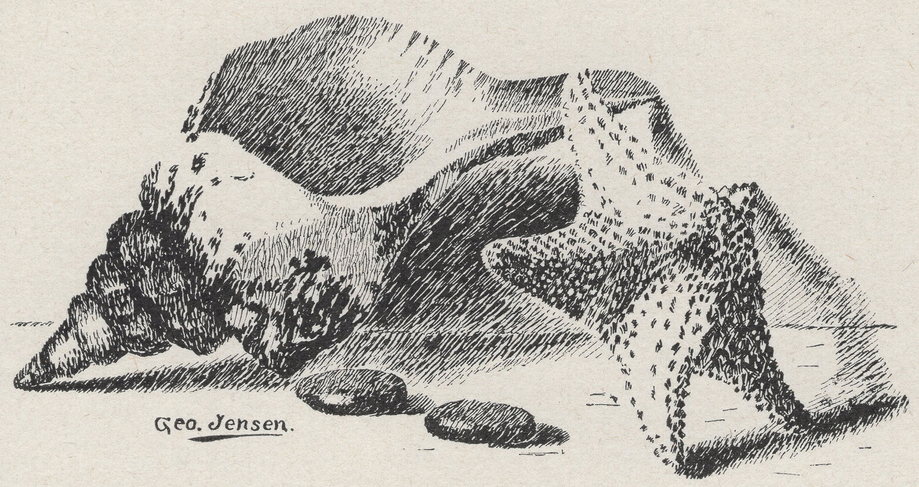
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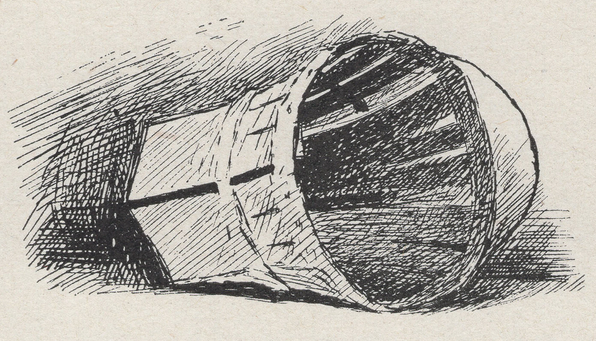
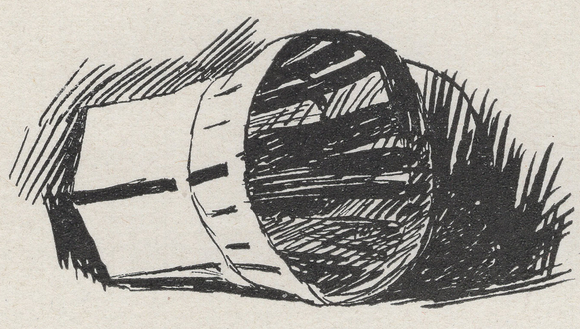
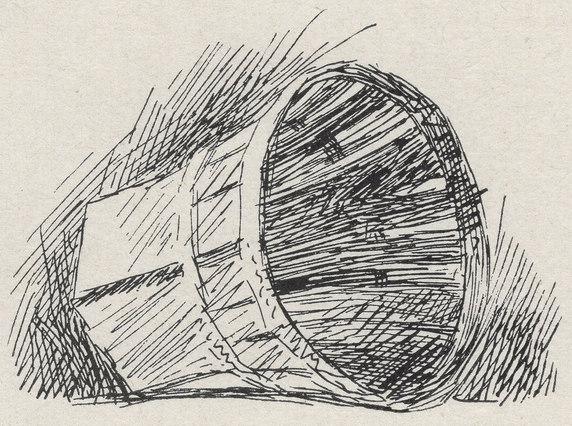
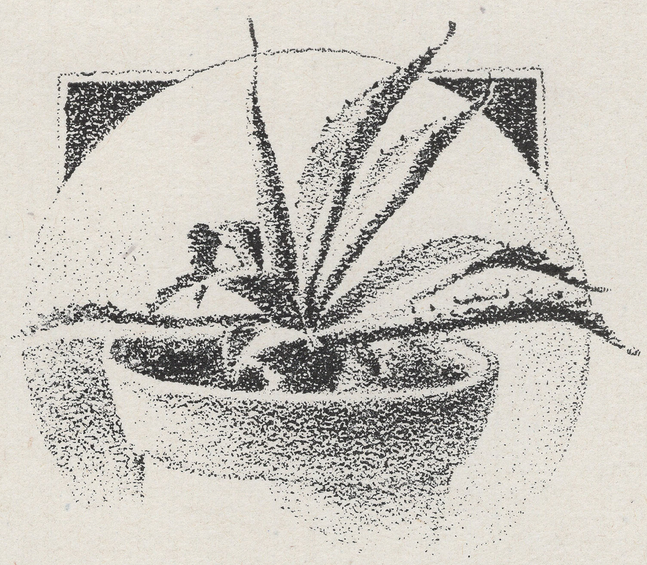
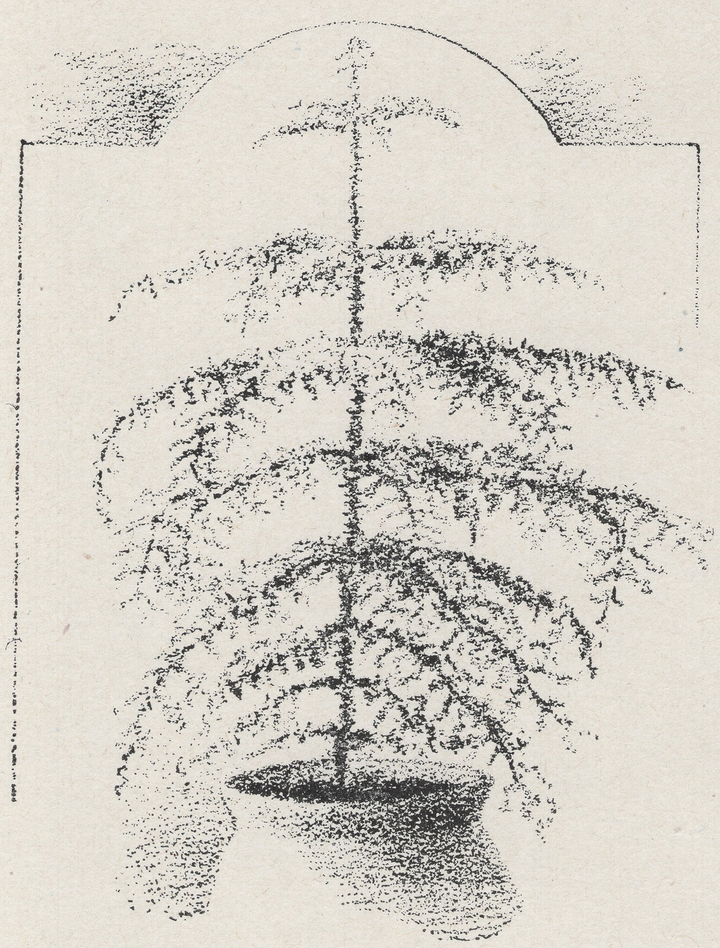
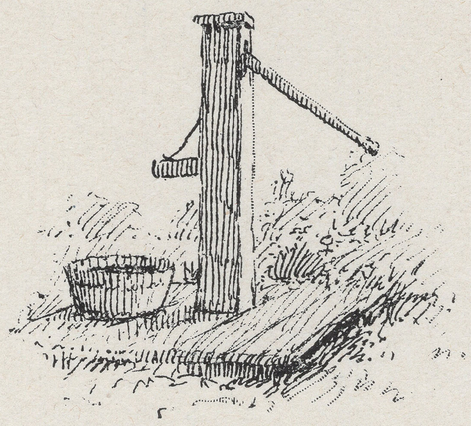


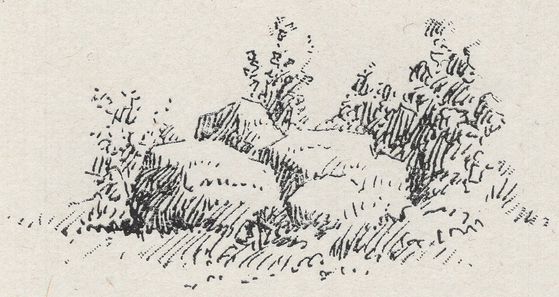


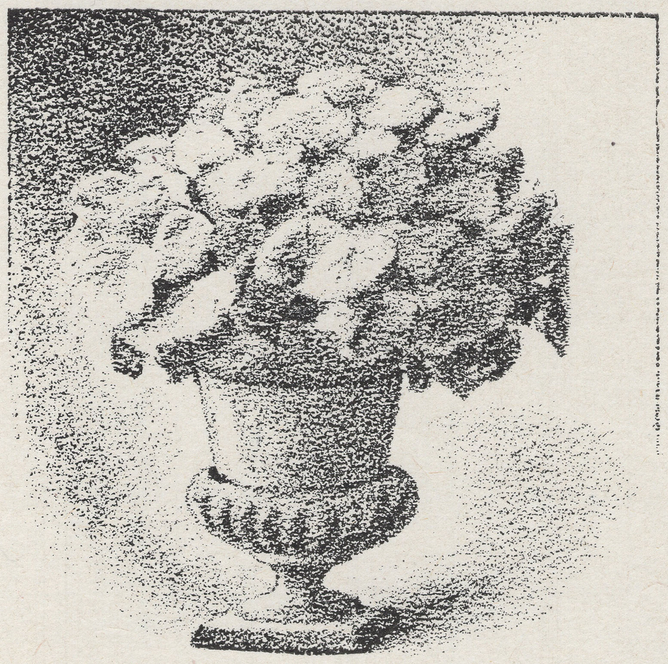


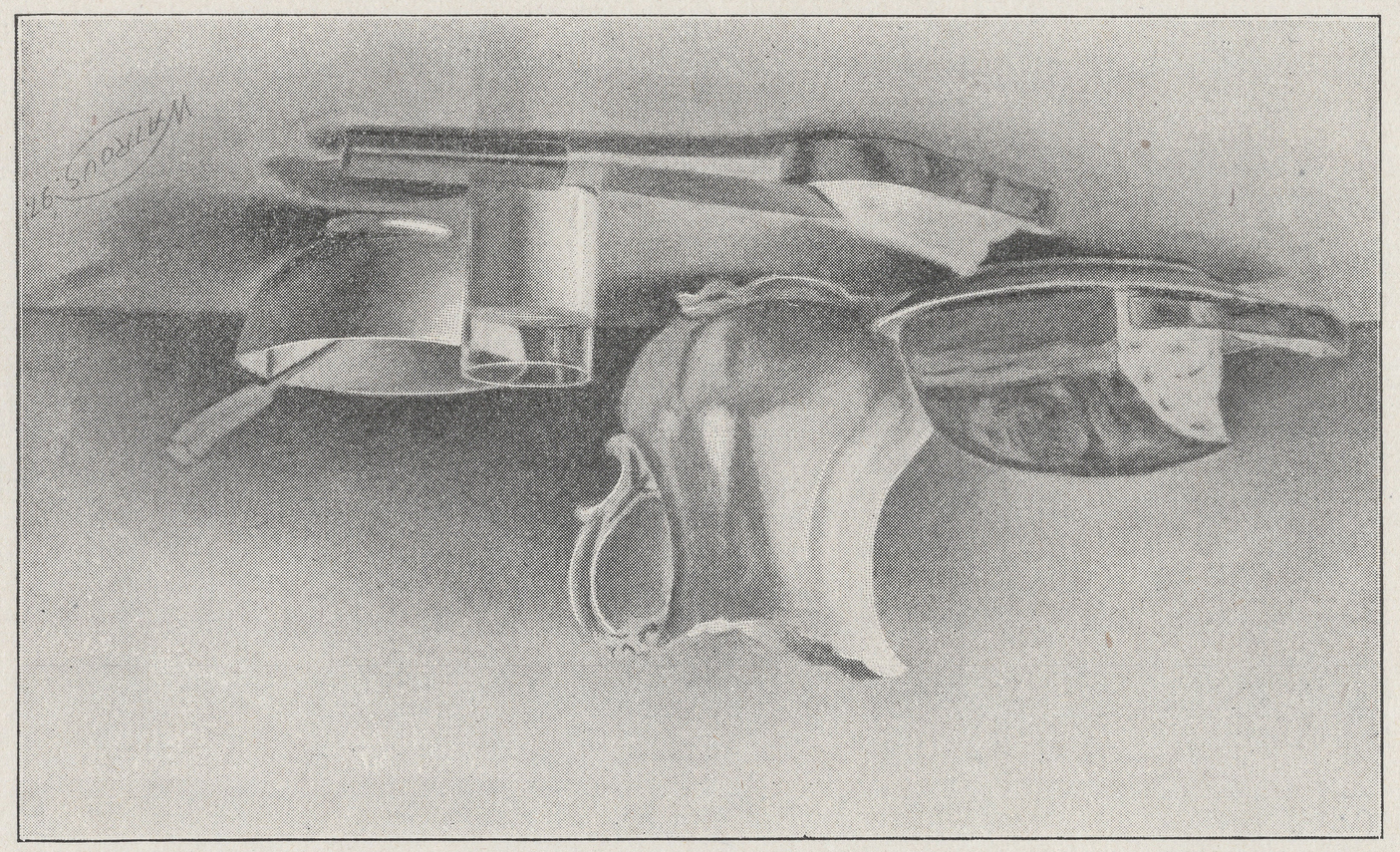


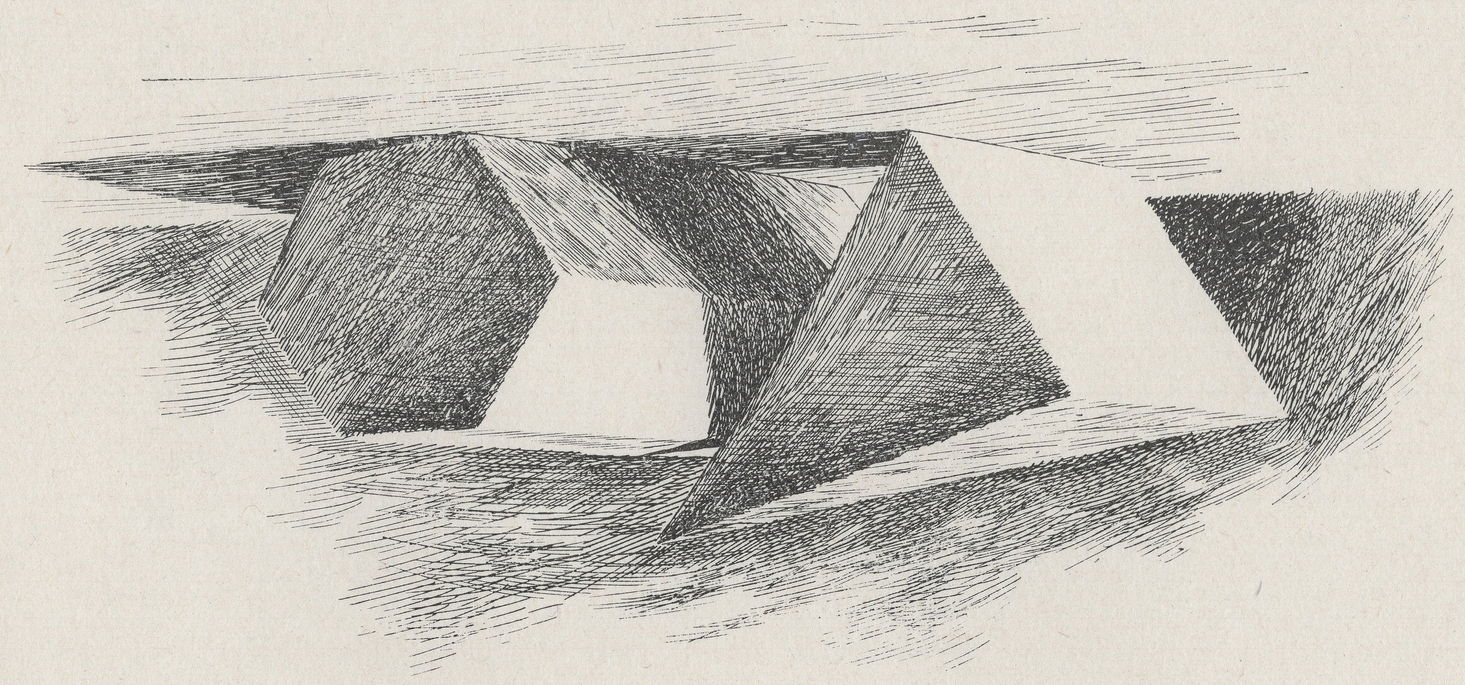


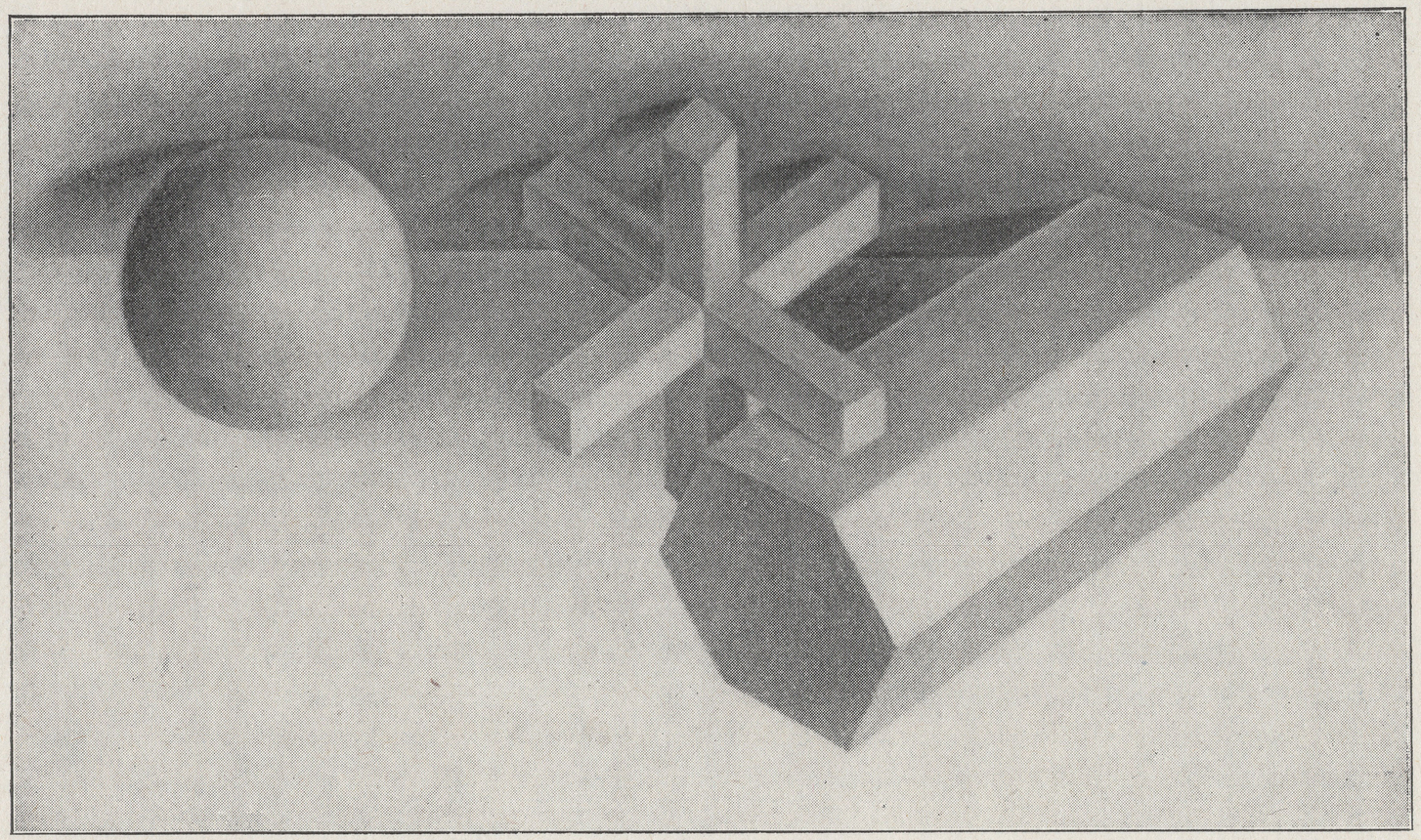


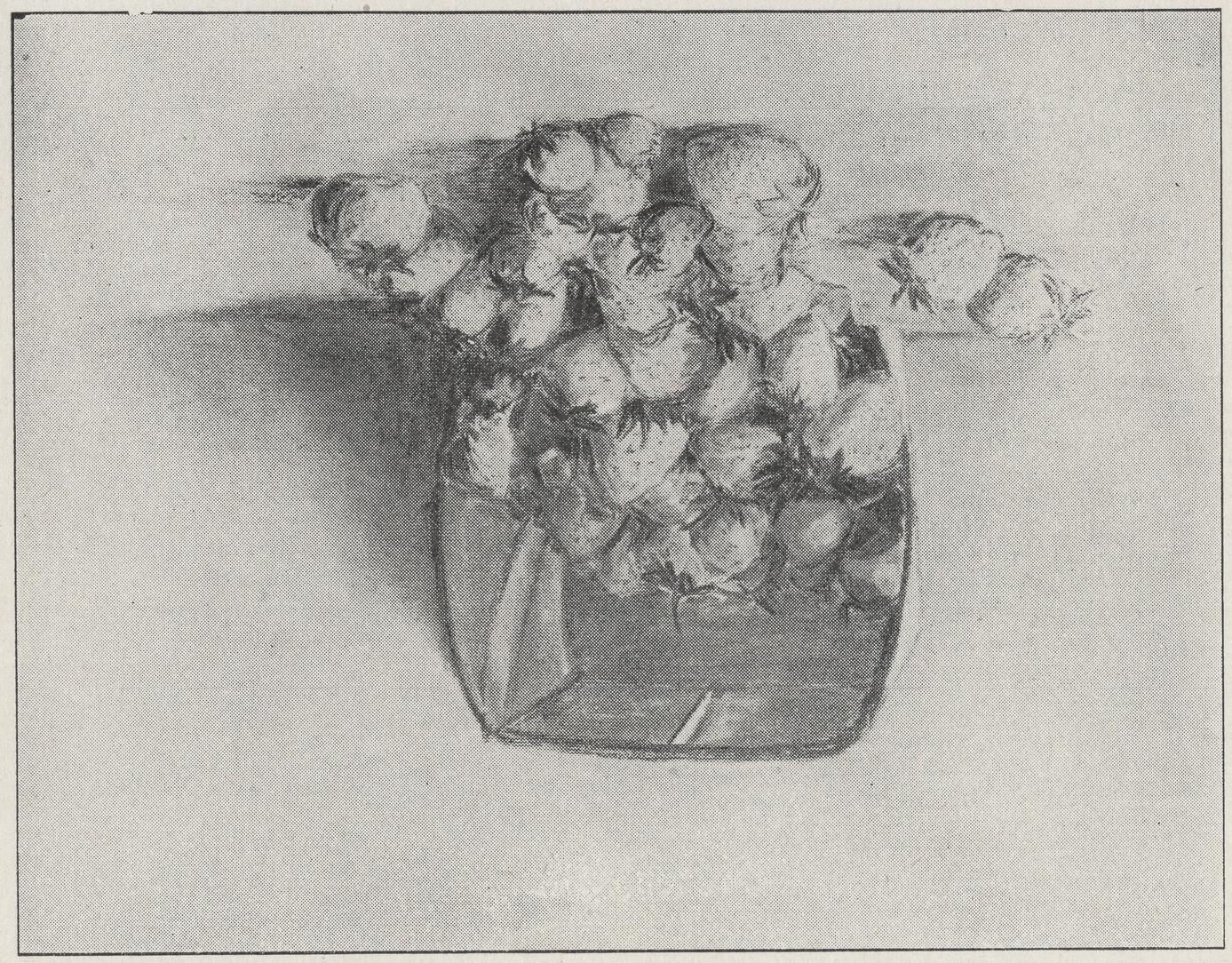


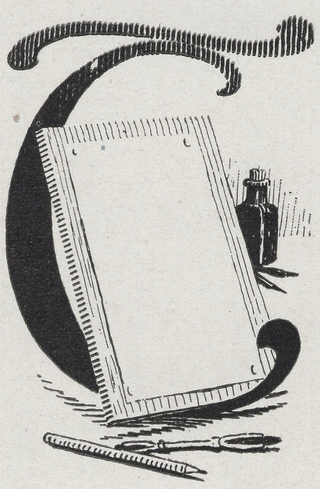












HE ART OF SKETCHING from nature is most fascinating. And it requires less talent, skill and knowledge than is generally supposed. A certain desire or enthusiam to do such work and a determination to make an "honest effort" are all that are required to start and to succeed, except a few materials which we will now enumerate.

A fairly soft pencil and a pad are all that are required for pencil sketches. For pen and ink work, a common pencil for sketching the preliminary outlines, good steel pens, liquid India ink, and a pad are the requisites.

The other requirement is an eye to see beauty and truth, for before one can draw he must see what to draw. This, in reality, is the most difficult part, but it is also the most compensating in as much as it is the real cause of genuine enjoyment and appreciation of the beauties of nature as well as of art. And what is so much to be desired, this ability to see and enjoy is developed by the effort put forth to sketch and draw. The old, old adage, "Learning to see means learning to draw, learning to draw means learning to see" is as true today as when spoken many years ago.

The five illustrations of the same tree will show pretty plainly how to begin and how to finish a picture. First, sketch the outline, aiming at correct proportion and general shape. Second, mass in the bulk of the mass of shade and shadow. Third, patiently put in the details. One of the small illustrations shows the effects of reduction in engraving, having been reduced from the large drawing which was reduced but little, and therefore fairly represents the original work.

These drawings were made with an oiled pencil (commonly called "waterproof") on rather rough paper, so as to photo engrave.

In the scenes which follow, study closely the technic or pen strokes, and by a little practice you can learn to do creditable work.

The illustration by Mr. Brock is very simple and it depicts a vast flood of sun light—a most commendable feature.

The picture by Mr. Eirich is a combination of pen and pencil technic, and a most pleasing and effective specimen it is.

The picture of Niagara Falls was made from the bridge about midway between the American and Canadian sides. It was first suggested in general outline with pencil and then "inked in" on the spot, the entire picture consuming between two and three hours to sketch and execute, including all details.

It will thus be seen that when one is familiar with such work, and knows what to do, but little time is necessary to make quite an elaborate picture.

Learn to see the difference in the appearance of things between a bright, clear day, and a dull, cloudy day. Also begin to note the effect of the seasons upon nature's countless forms. In due time you will discover that no two days are quite the same, and that nature hath many moods.

At first do not expect too much of yourself, and persevere. It is a matter of development like any other desirable or worthy thing. Therefore be patient and plod preparatory to walking later on.

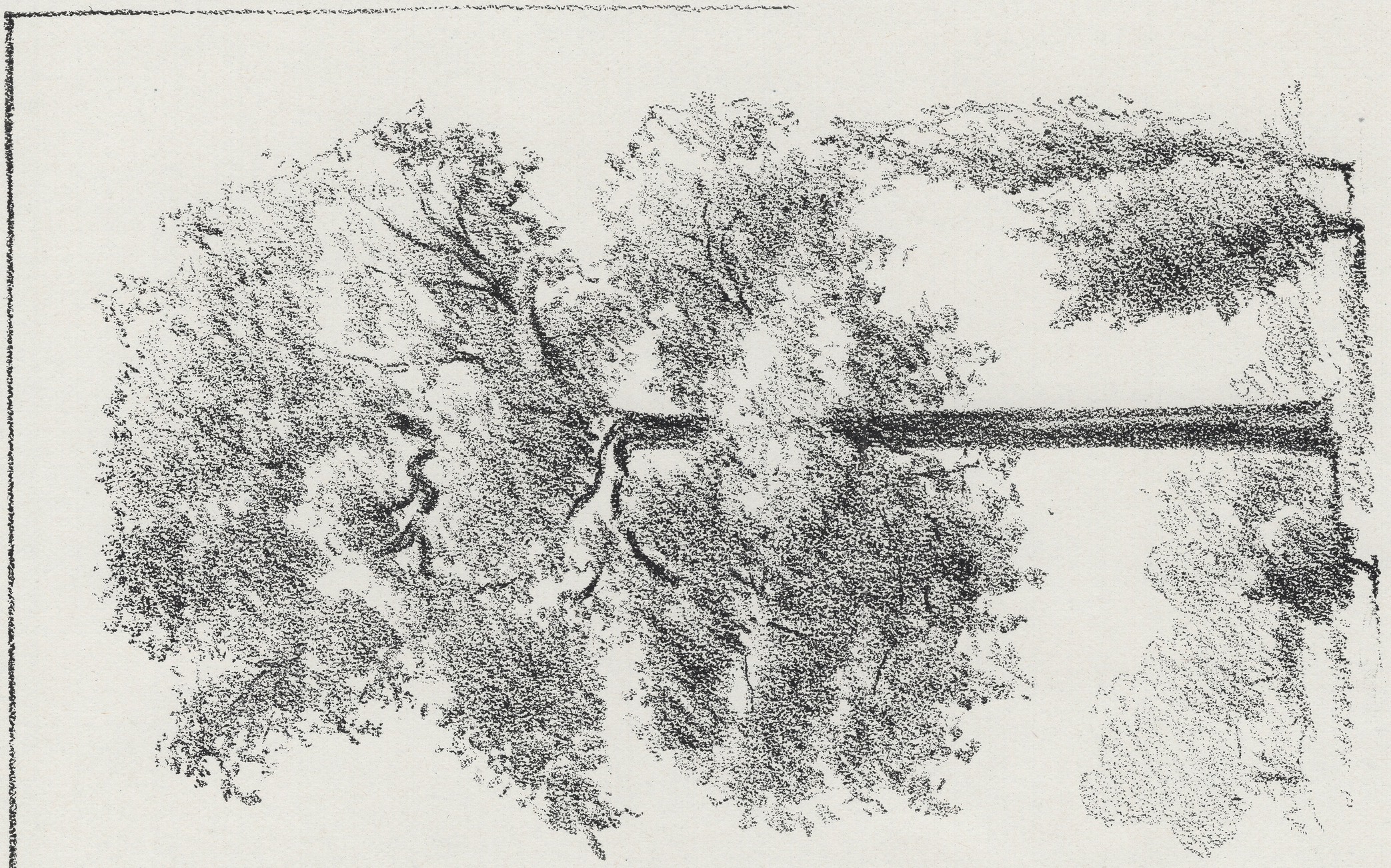
Have a small pocket pad handy for small, hasty sketches from time to time, and in due time you will be surprised and delighted with what can be done in a few minutes and with a few strokes when in the mood and inspiring scenes incite your admiration.

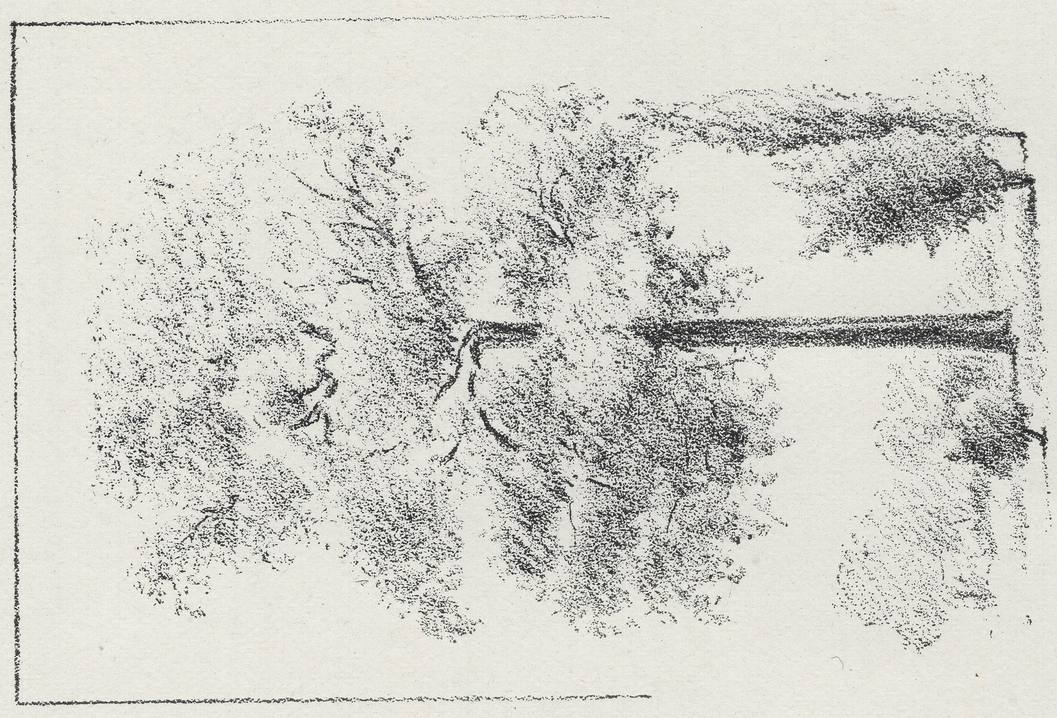
And you will soon discover that beauty is sometimes a very humble, simple thing. A common place bush, barn, or tree sometimes becomes truly beautiful when rightly viewed and lighted by the ever shifting sun.

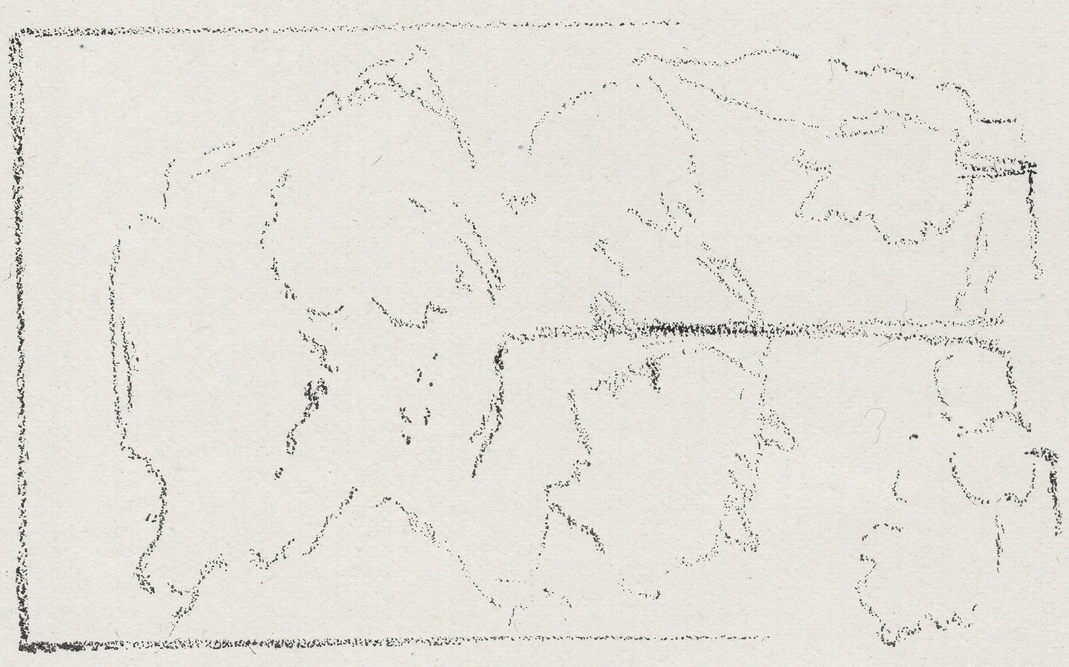
The pleasure to be had in the pursuit of beauty is as truly pleasurable and uplifting as any to be had in the world. And the possession of a few sketches, even though crude, will recall with much vividness the beauty you beheld but failed to secure.

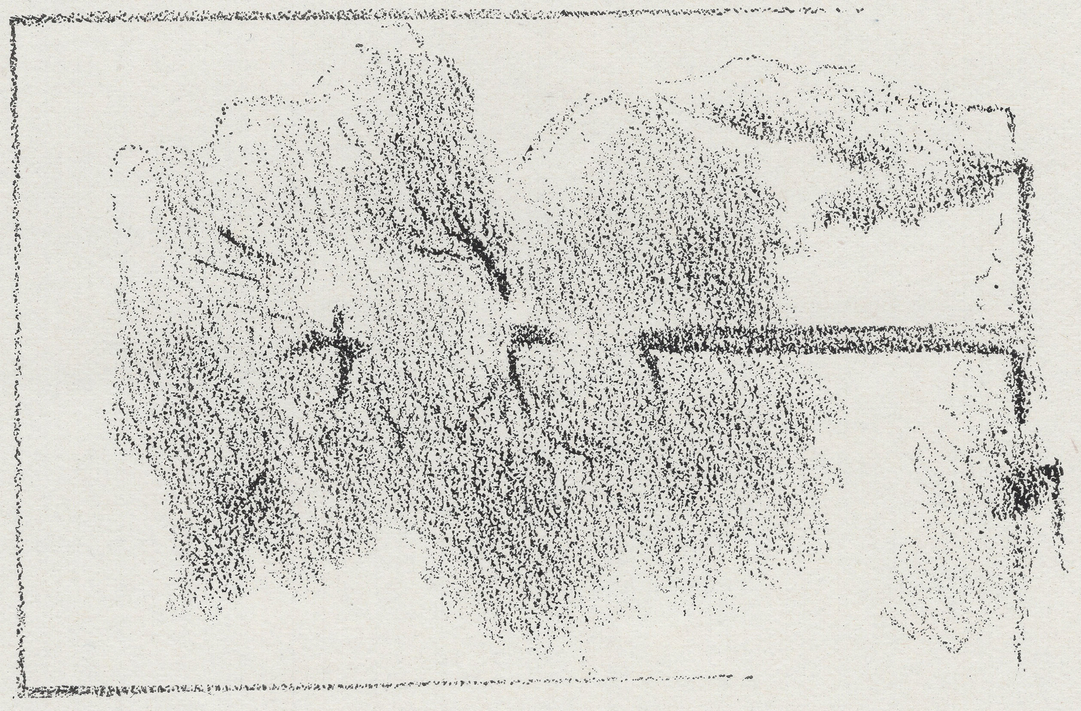
See how soft and variable nature's outlines are. Therefore never outline rigidly the forms of leafy trees, etc.

Half close the eyes to see the contract between the light and heavy sides of the trees and objects. And do not get too close to draw the scenes or objects, else too many details will be observed to put all in the picture.



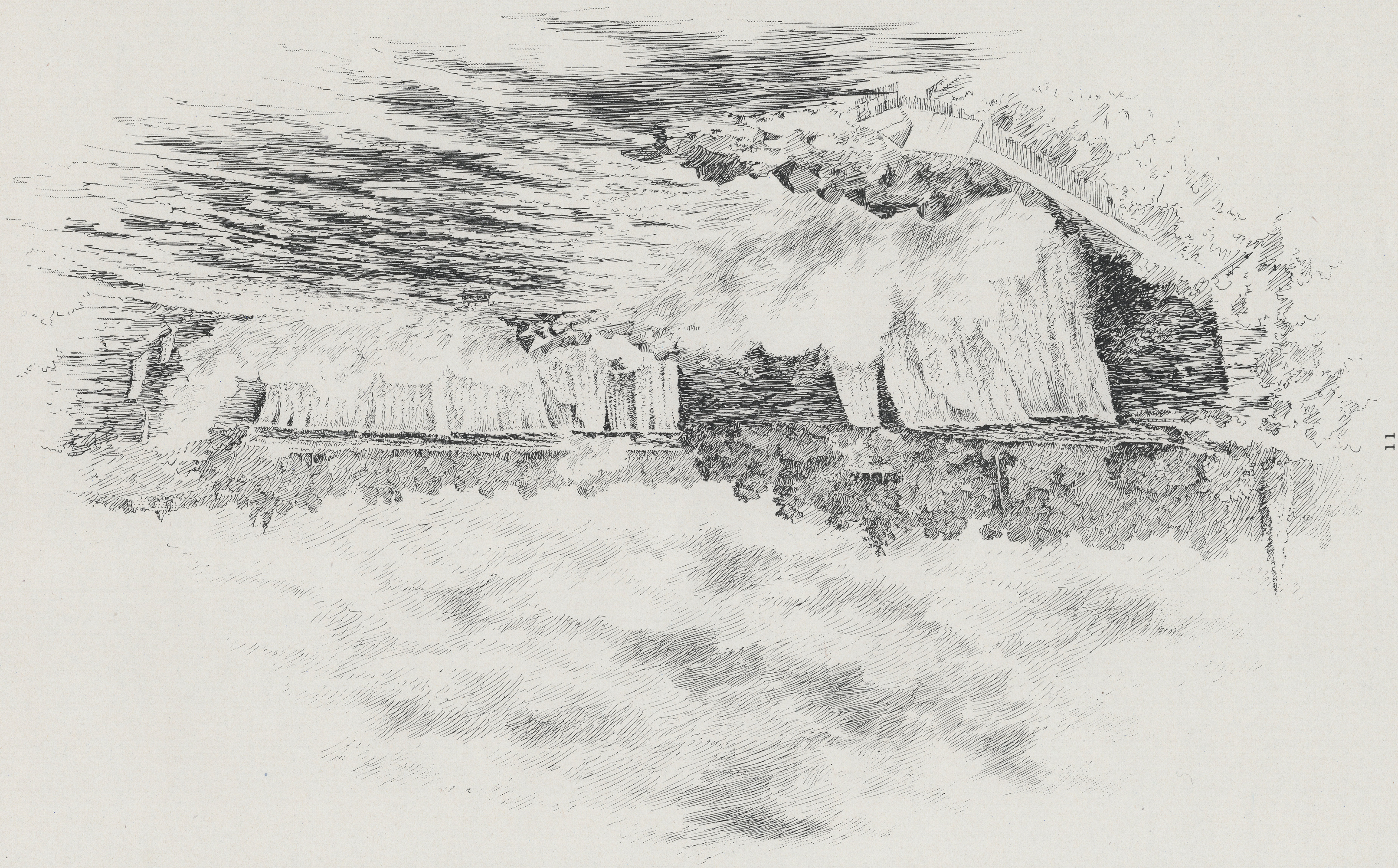


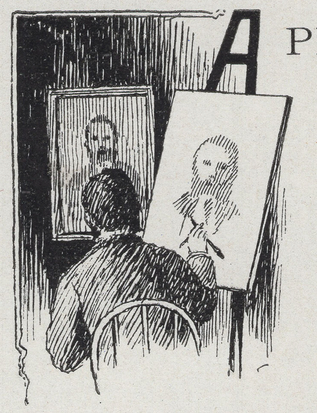




BROCK 98

EIRICH





A PEN PORTRAIT is one of the most attractive and interesting of pictures because it is a portrait plus two personalities—the one drawn and the one drawing. For all art is the objectified opinion of the artist—of what he thought he saw. No other phase of art is so pregnant with character and personality. The study of human nature accompanies the effort to depict likeness and inclinations as represented by the various features and expressions which compose and individualize faces.

The diagrams make plain the proportions of the average or ideal side and front views of the head. Note carefully the location of the eyes, nose, mouth and ears.

The simple profile views of the young lady and Washington will prove fascinating studies to begin practice upon. If your ability to draw is crude, practice observation, and perseverance will improve it.

After copying these pictures, try a sketch from life by having some one pose for you. The three pencil drawings of the man show how to begin the outline and then the shade. Look closely to determine the exact proportion of the head before you attempt to draw any feature, such as the nose, forehead, mouth, eye or ear.

The two illustrations of the boy show the value of shadows and the effect of reproduction in engraving.

The sheet containing the dozen portraits represents pencil drawings made direct from life and reduced about one-third in reproduction. Note the various effects of light and dark backgrounds, of features bold and subtile ; of hair light and dark ; of technic in outline or mass.

The three sizes of the bearded person show very clearly the appearance of the original drawing as well as of the customary fine effect secured by photographic reduction in engraving.

The group of four young men beneath offer good material for simple, newspaper treatment, as well as good examples of decorative ornaments and backgronnds.

The study of races is a most interesting subject, suggesting as it does the evolution of man.

The three portraits beneath, show the photo from which the large drawing was made, and the small picture made from the drawing It also shows wherein a pen drawing naturally differs from the photo, and wherein it excels in strength and contrast.

The Gaspard and Chapman pictures are each masterful and unlike, the former representing modern and the latter fifty-year-ago technic.

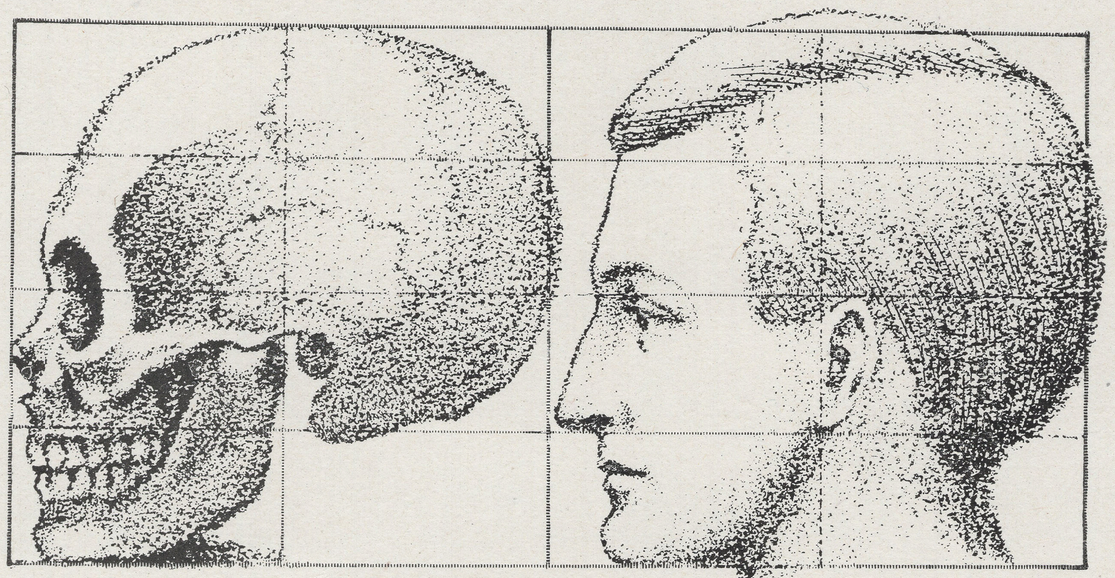
The Costello portrait is a fine example of the pen artist's art. It was reduced but little in reproduction and it is therefore a valuable piece of art for the student.

The pictures of young ladies on the last sheet devoted to portraiture represent brush work instead of pencil or pen. This class of portraits is done with water, brush, and lamp black or some kind of water color or India ink.

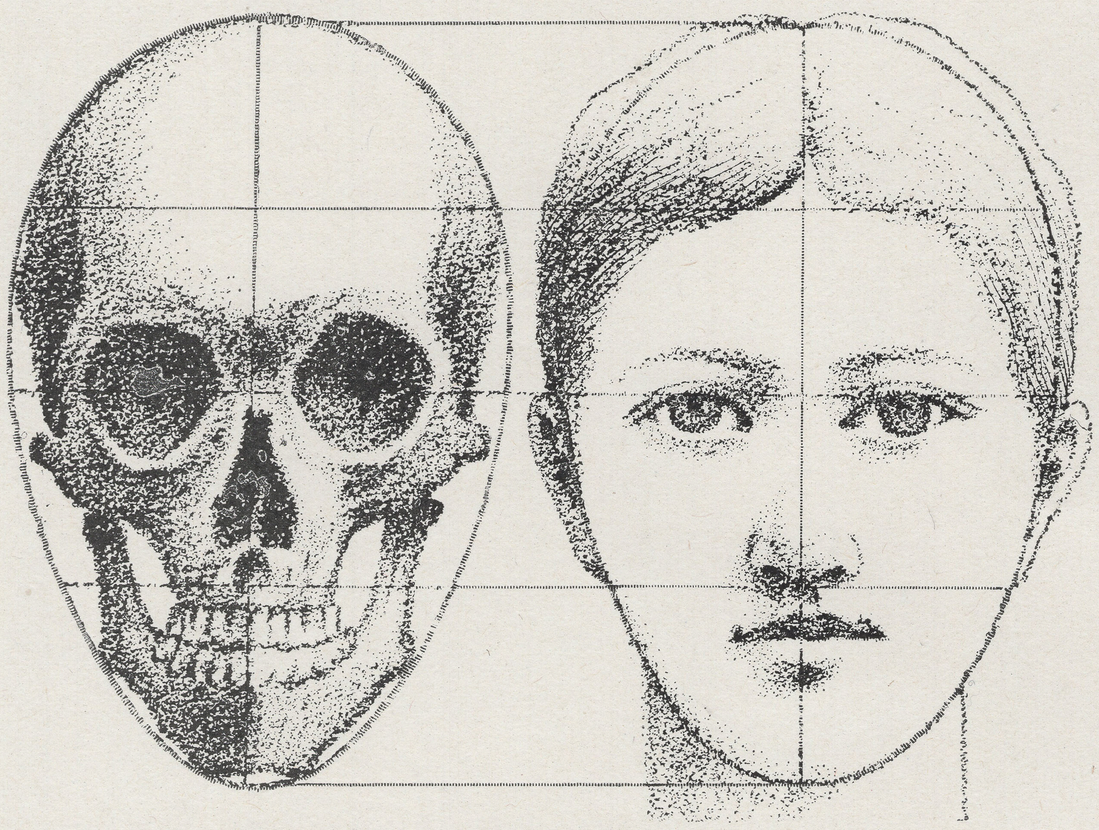
It is a good plan to copy a few drawings and then to try similar ones from life. And if no one is near to pose for you, seat yourself before a mirror and begin, as shown in the initial letter which starts this page.

Repeated attempts are sure to strengthen your powers of perception and performance, and a more intimate relation to human nature and art are sure to follow.

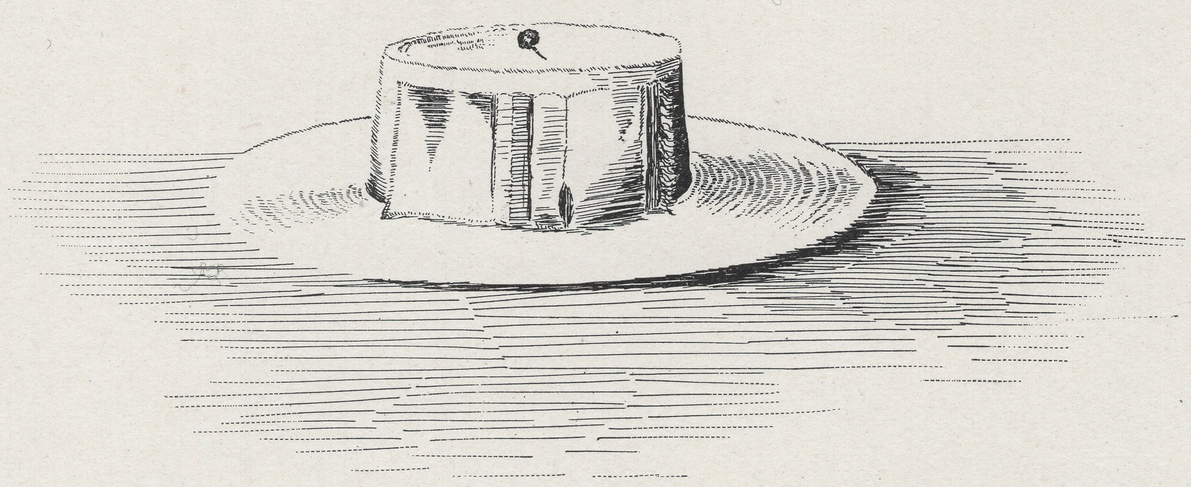
FIGURE PROPORTION

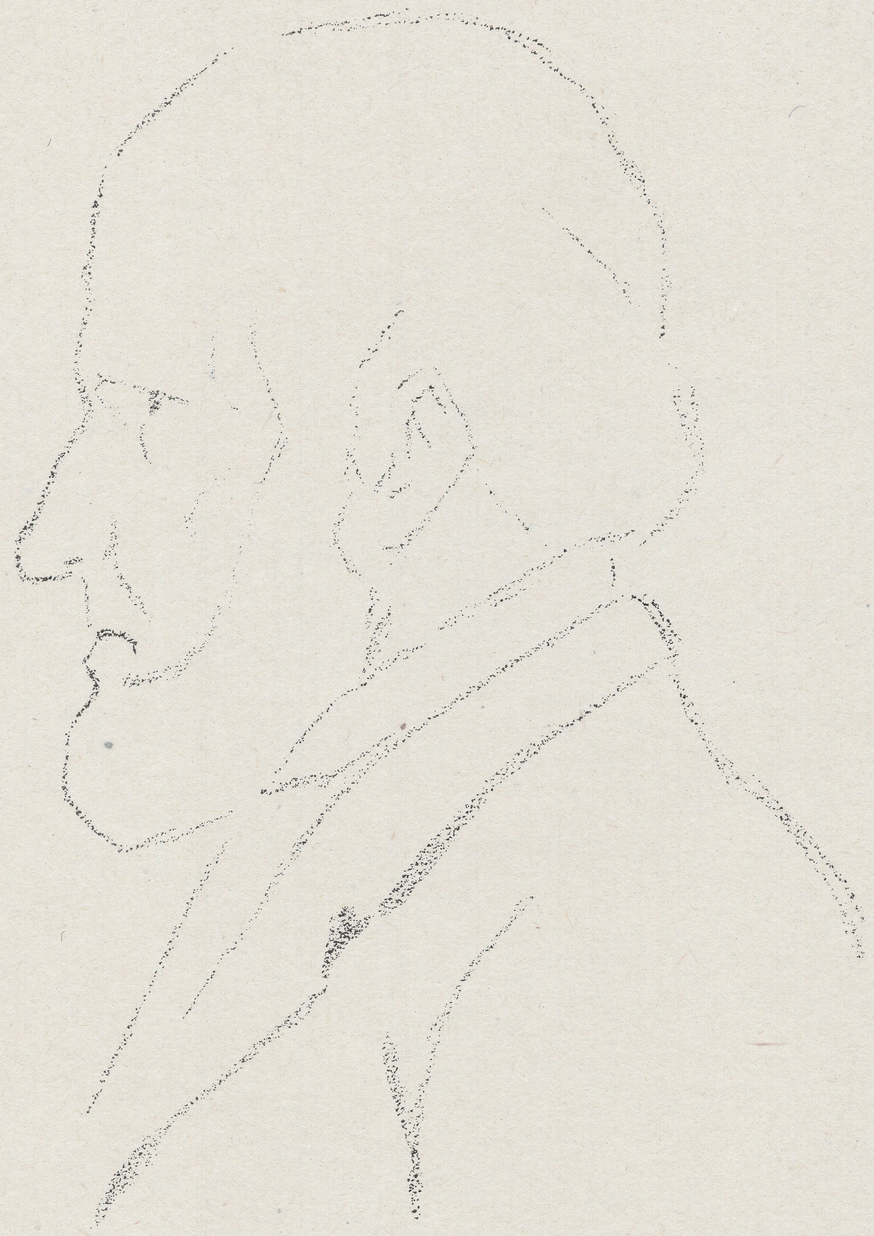


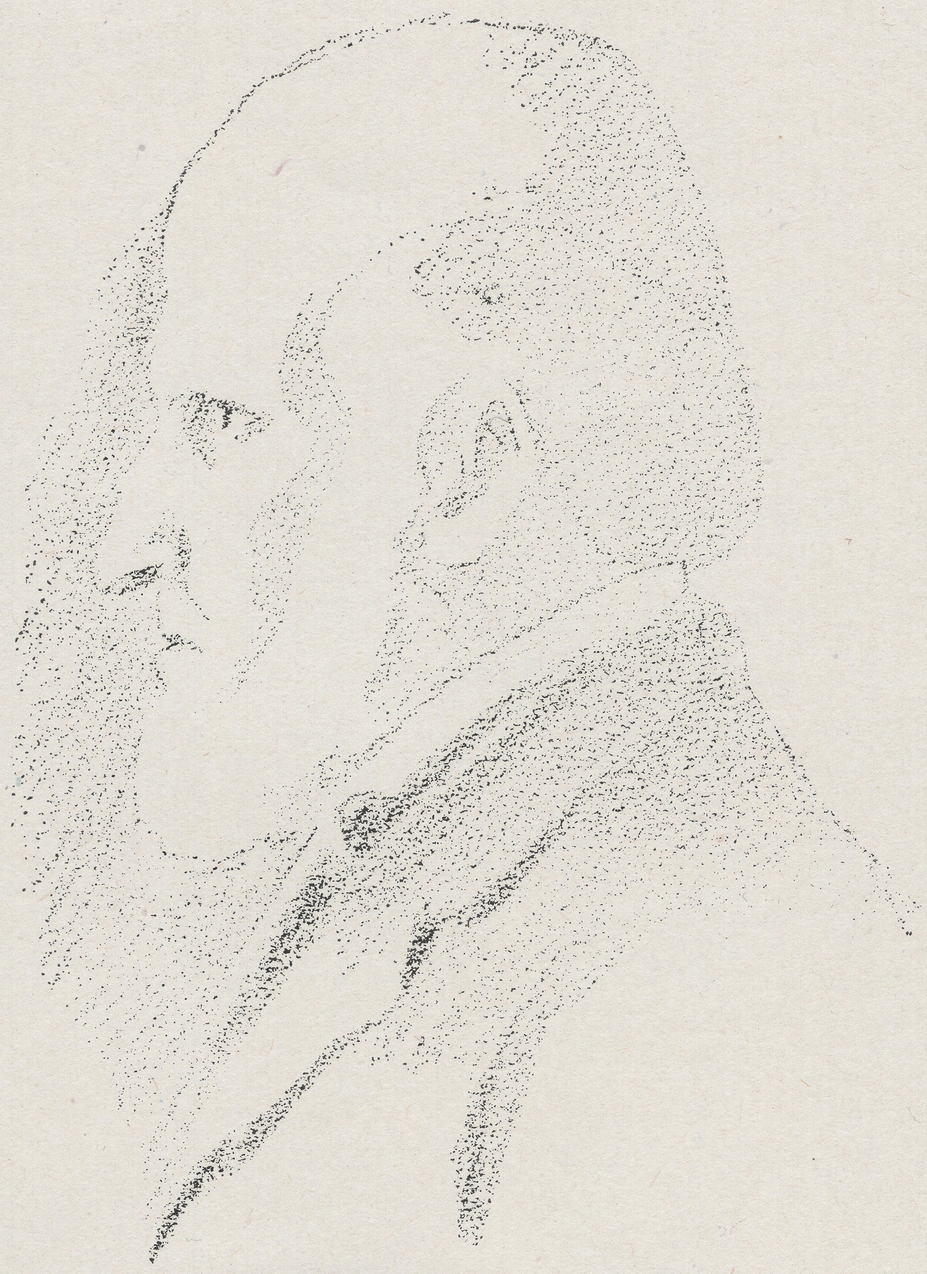
SIDE VIEW BASED ON SQUARE.

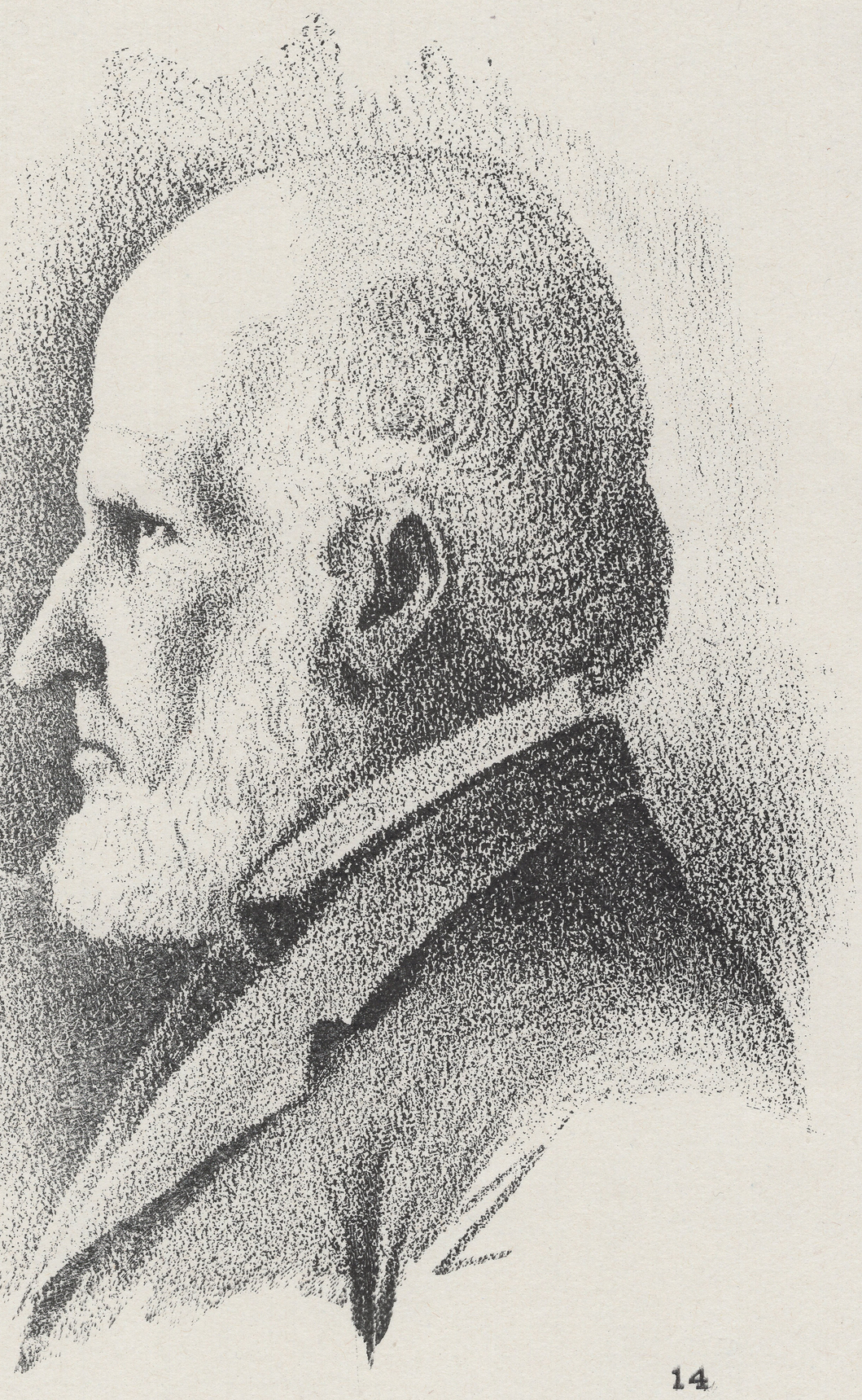


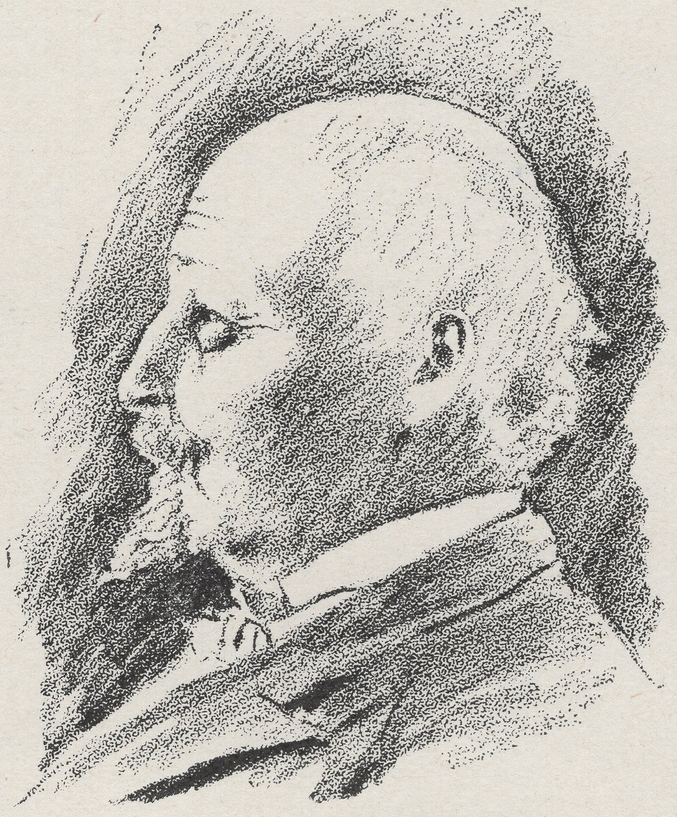
FRONT VIEW BASED ON OVAL.

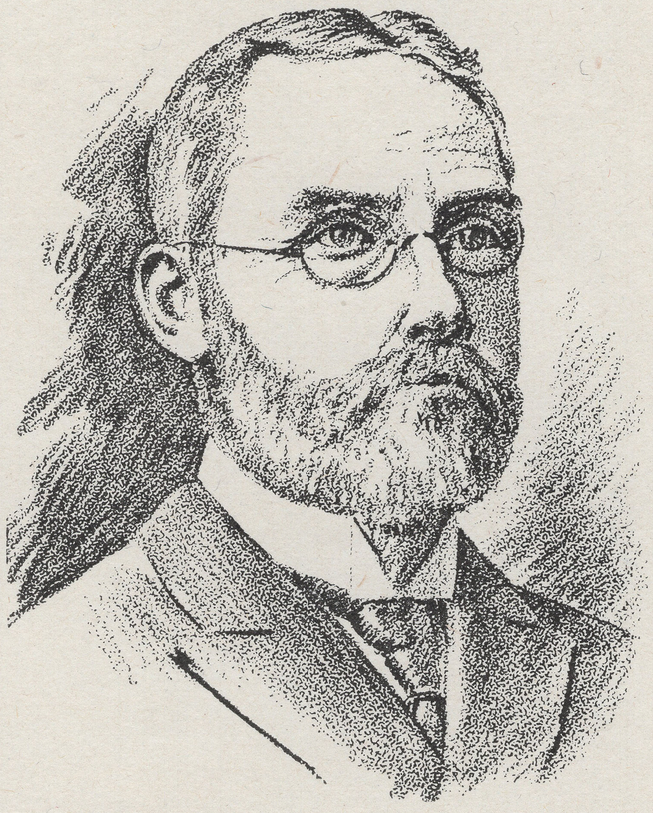


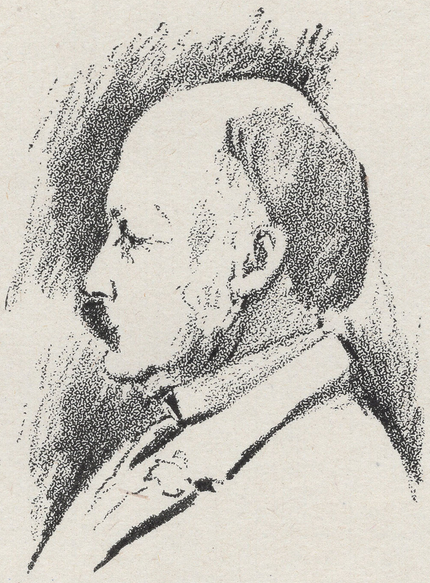


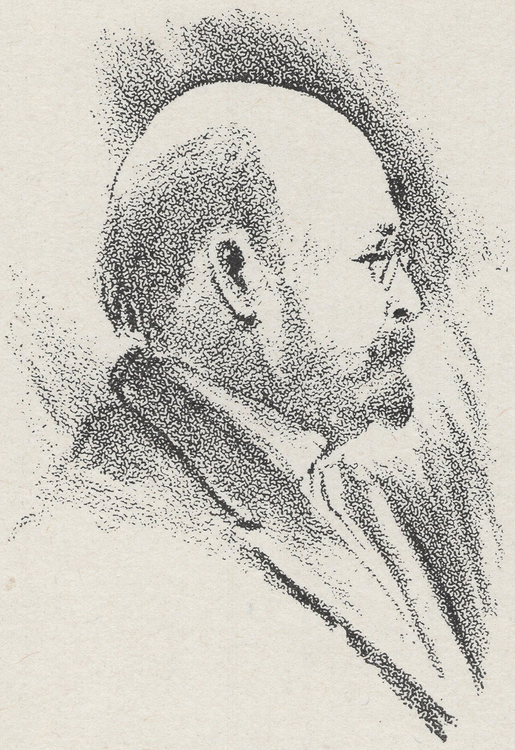


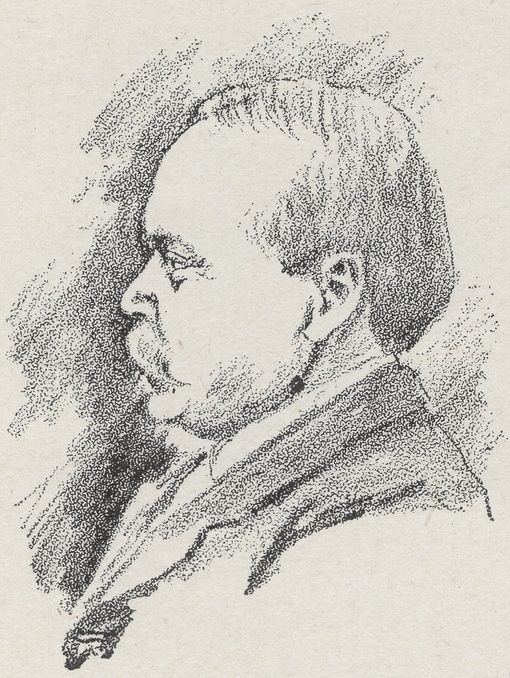


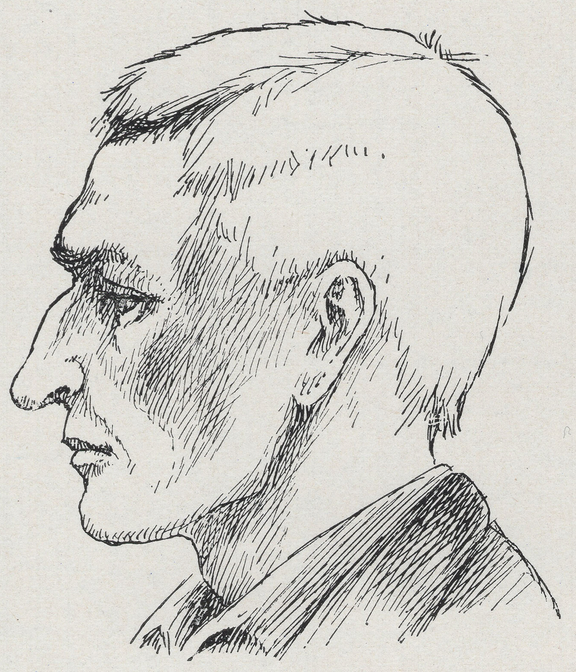


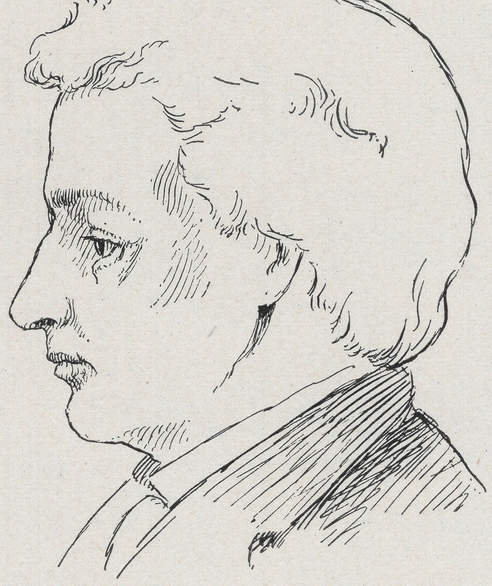


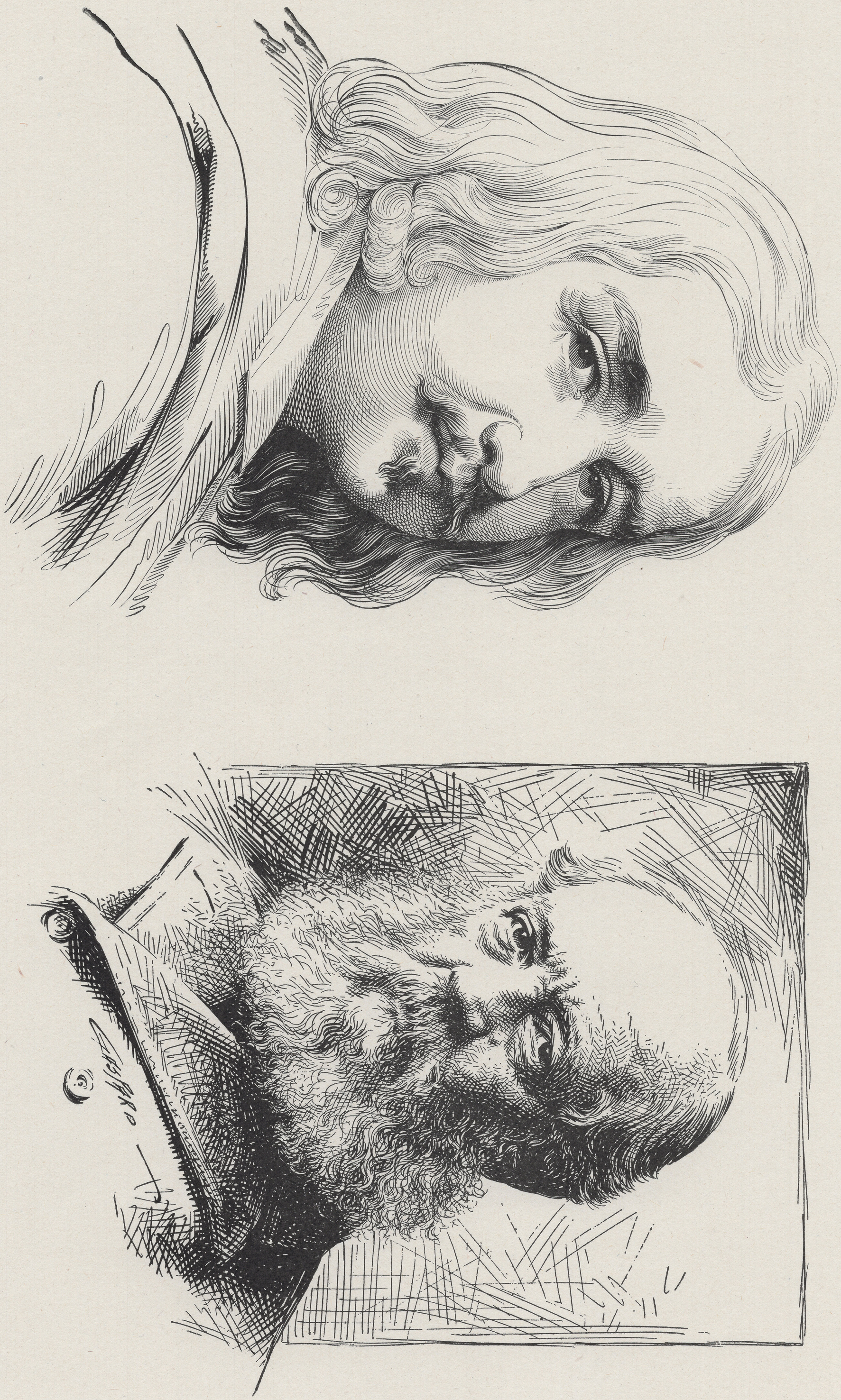




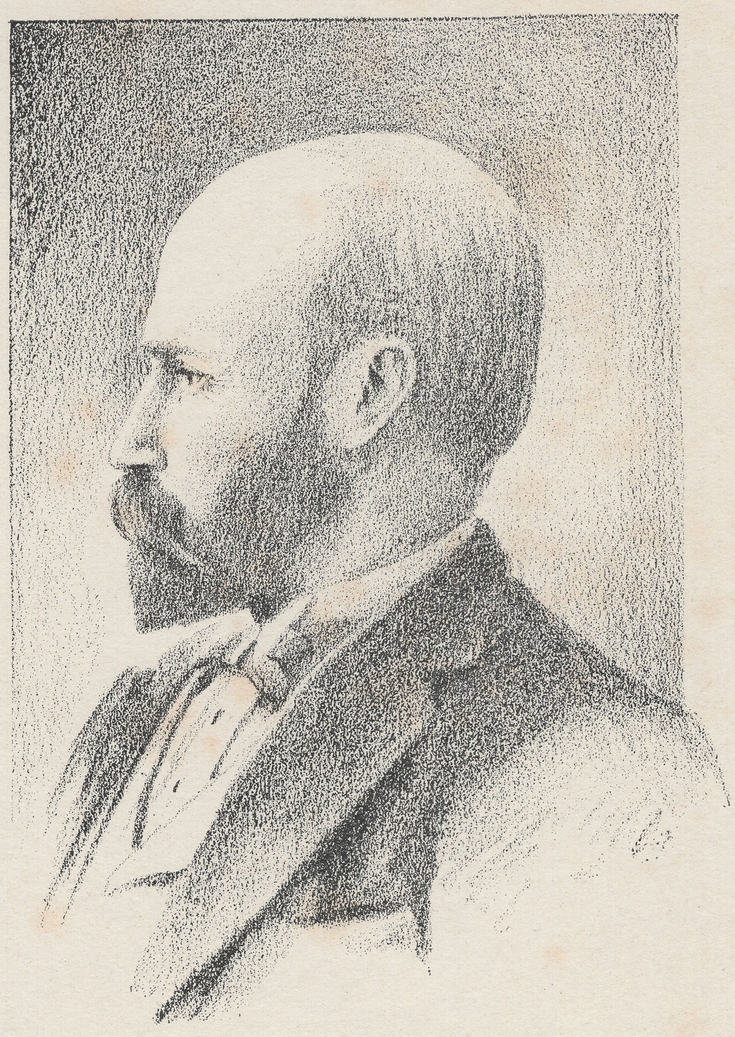








Henderson
1905



Henderson
From Life
1901

YOU will find figure and animal drawing doubly interesting and difficult, because the same problems of disposition and temperment will confront you as in portraiture, together with the evasive quality called *action.* The first essential in figure sketching is that of proportion. How many "heads high" is the person to be drawn, or how much higher is the horse than he is long? Be sure you determine these facts before doing much if any drawing, else you may make vexing errors and enumerable erasures.

The next thing which deserves your attention is balance or action. How much does the body bend or sway this way or that? What is the particular or characteristic motion made by the person or animal when in motion? How can I represent it?

The figures of the violinist and ball player are splendid studies, the latter being much the easier of the two.

The sailor with weapon of offense and defense looks as though it made but little difference to him in which capacity he used it. His sitting posture suggests ever the sway and swagger of the rover of the salty sea.

And how delightfully dainty and graceful are the figure drawings of the decorative ladies to the left of the half scornful sailor.

Unless you learn to see these things in life and nature, you need not hope to put them on paper in the form of art.

Then, too, you must learn to see lights, shades, shadows, and contrasts; high lights, middle tones, and darks; projections, planes and depressions, etc.

The sketches of the swan seems natural and yet quite decorative. As much almost can as truthfully be said of the head and neck of the horse.

The goat is a simple, suggestive study, with its still simpler and more suggestive background.

And the bevy of birds so bent on something to eat, who could or would kill them? Note how dark in color contrast with the surrounding background! See the decorative curved border!

The Oregon pheasants are splendidly drawn amid the natural, grassy environment.

The head of the young bullock with the halo-like ring about it, looks almost as sacred as an oriental bull, but it is so only because the artist was looking for innocence rather than for the devilish.

The wounded bird excites our heartfelt pity, and we instinctively wonder how any one could be so cruel as to wound so innocent and lovely a creature! But do not let your sympathy keep you from seeing the peculiar technic, which, although pen-like, was done with a tool or copper on steel.

The lion makes a splendid study, not only in expression and pose, but in splendid pen technic as well. See how darkly and simply and superbly the mane has been massed in.

The faithful sheppard dog seems to hardly realize what a formidable foe he is looking at. But the technic reveals another's hand, which also discloses the fact that the peculiar relationship between the subjects *is but a trick of the compiler's art. In other words, the pictures number two* instead of one, and the apparent connection is fictitious.

The Indian and pony are, by all odds, the most interesting and attractive subjects, largely because action is very vividly depicted. This is a splendid specimen to copy, while the sheep picture can be studied better than copied.

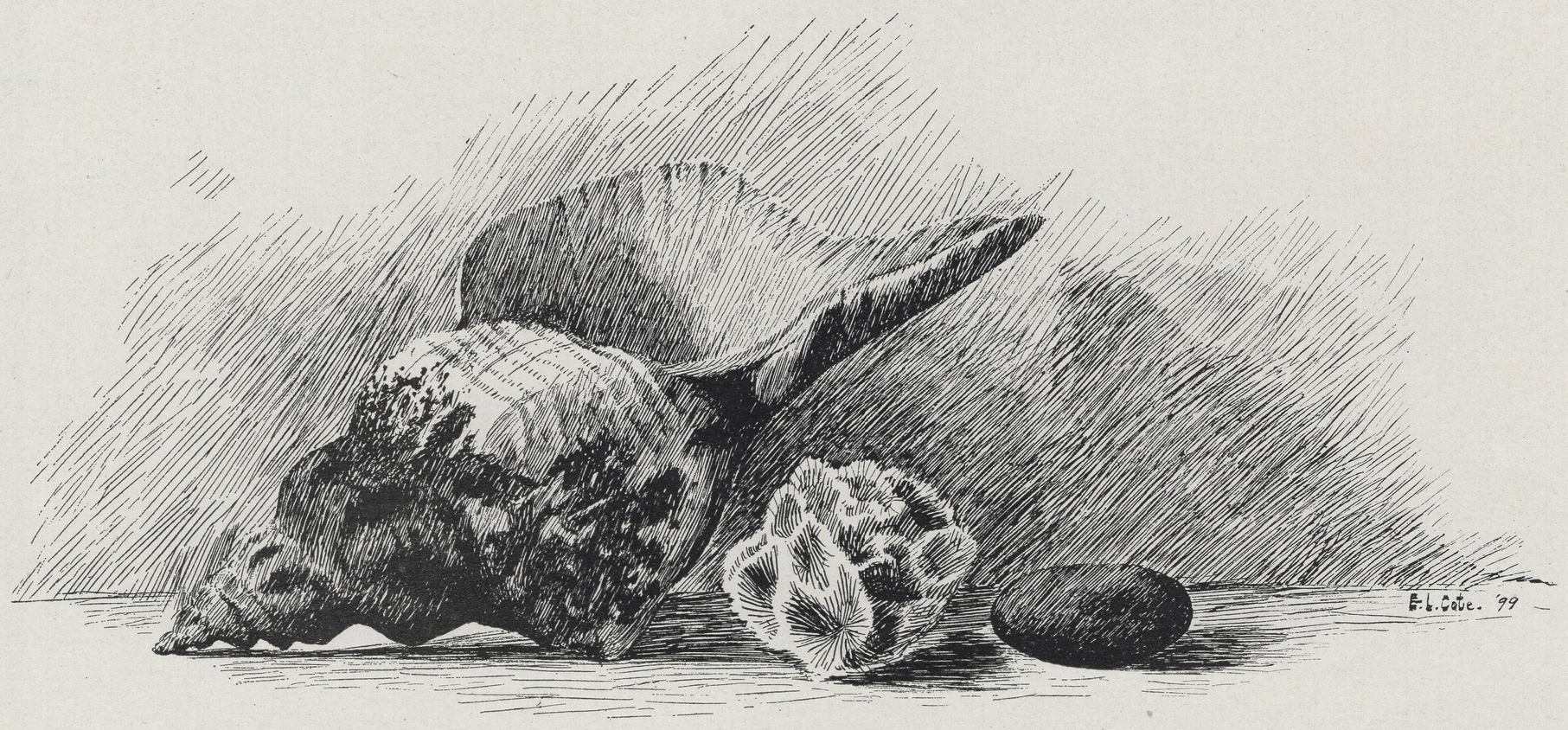
The sheep fold is a splendid example of simple, bold masses of light and dark enhancing the value of each, and depicting vividly the fleecy subjects.

When you see an attractive or impressive picture, endeavor to discover the cause of its attractiveness or impressiveness. This finding the "cause" will help you greatly in expressing your own observations, memories, and imaginings.

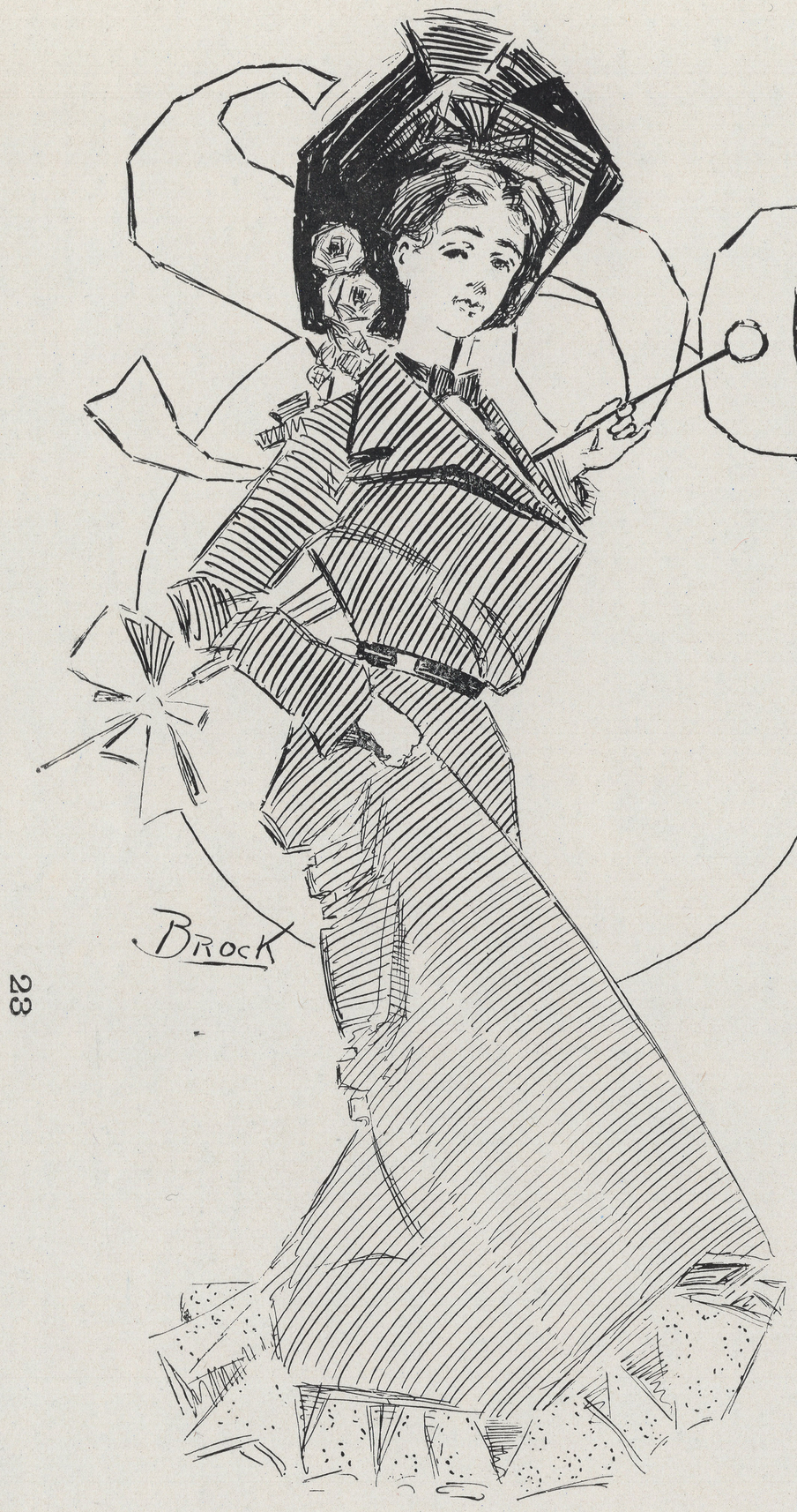
As a student, you will do well to try your hand at drawing various animals. In due time you will become specially interested and expert in drawing this or that species of the animal kingdom.

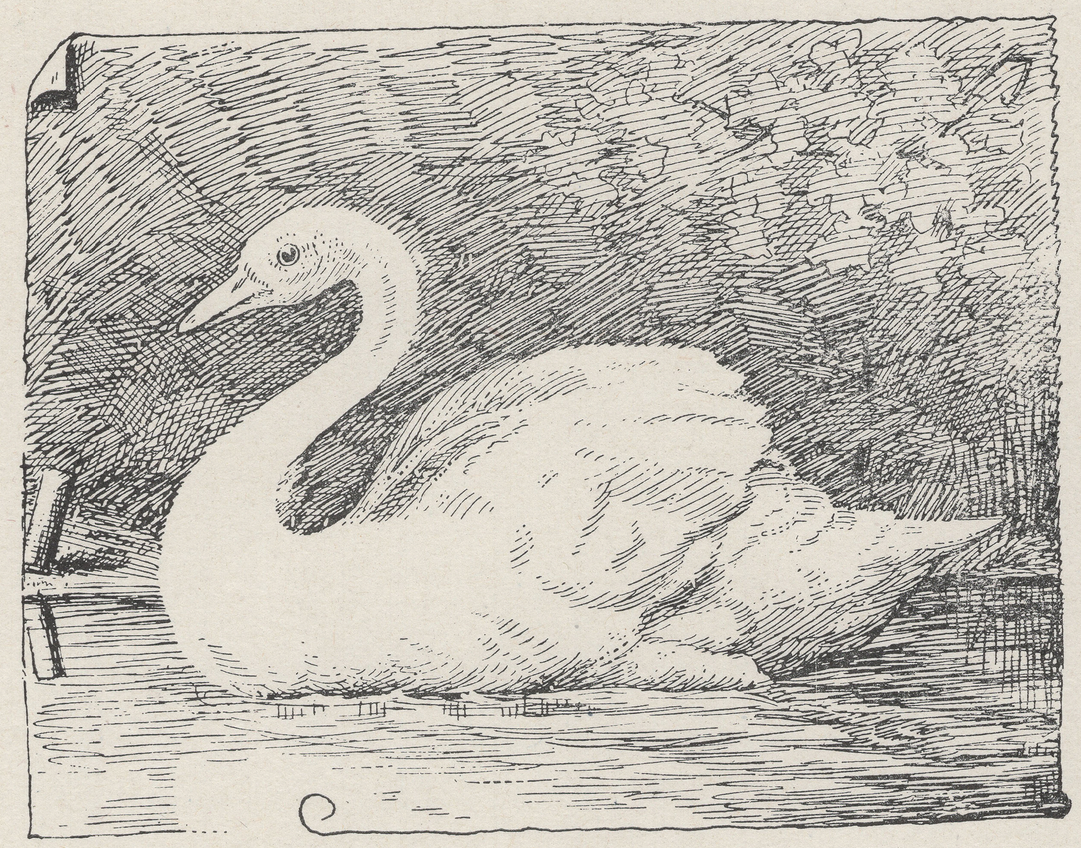
But remember, the same knowledge of light and shade and shadow, and the same facility in pen, pencil or brush handling will be used in drawing animals or objects, portraits or designs. Art is the medium of expresson, and expression is but a bursting forth of perception. Therefore, see clearly, think earnestly, and the hand will soon catch the cunning necessary for successful portrayal and suggestive pictures.

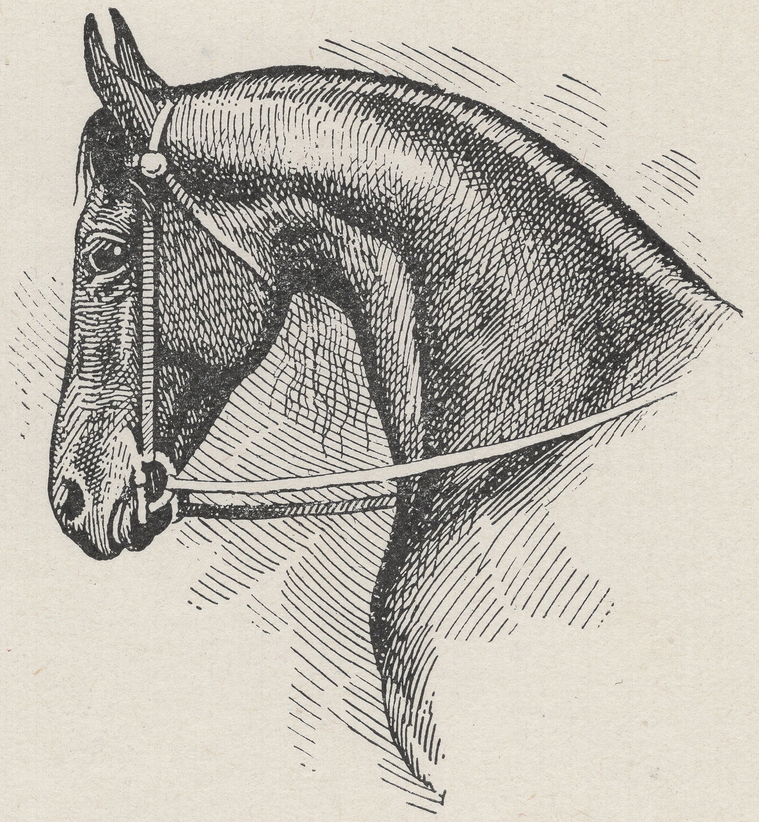
OLIVER '98

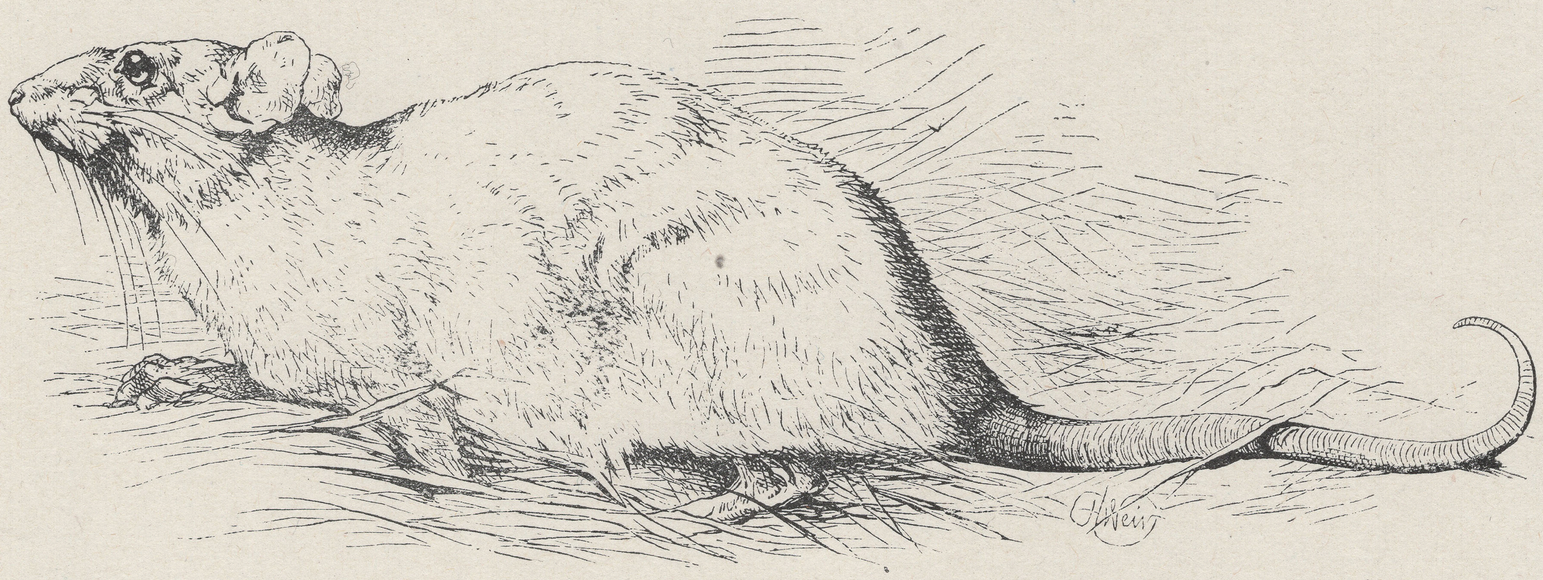

F.L.Cote. '99

SOCIETY









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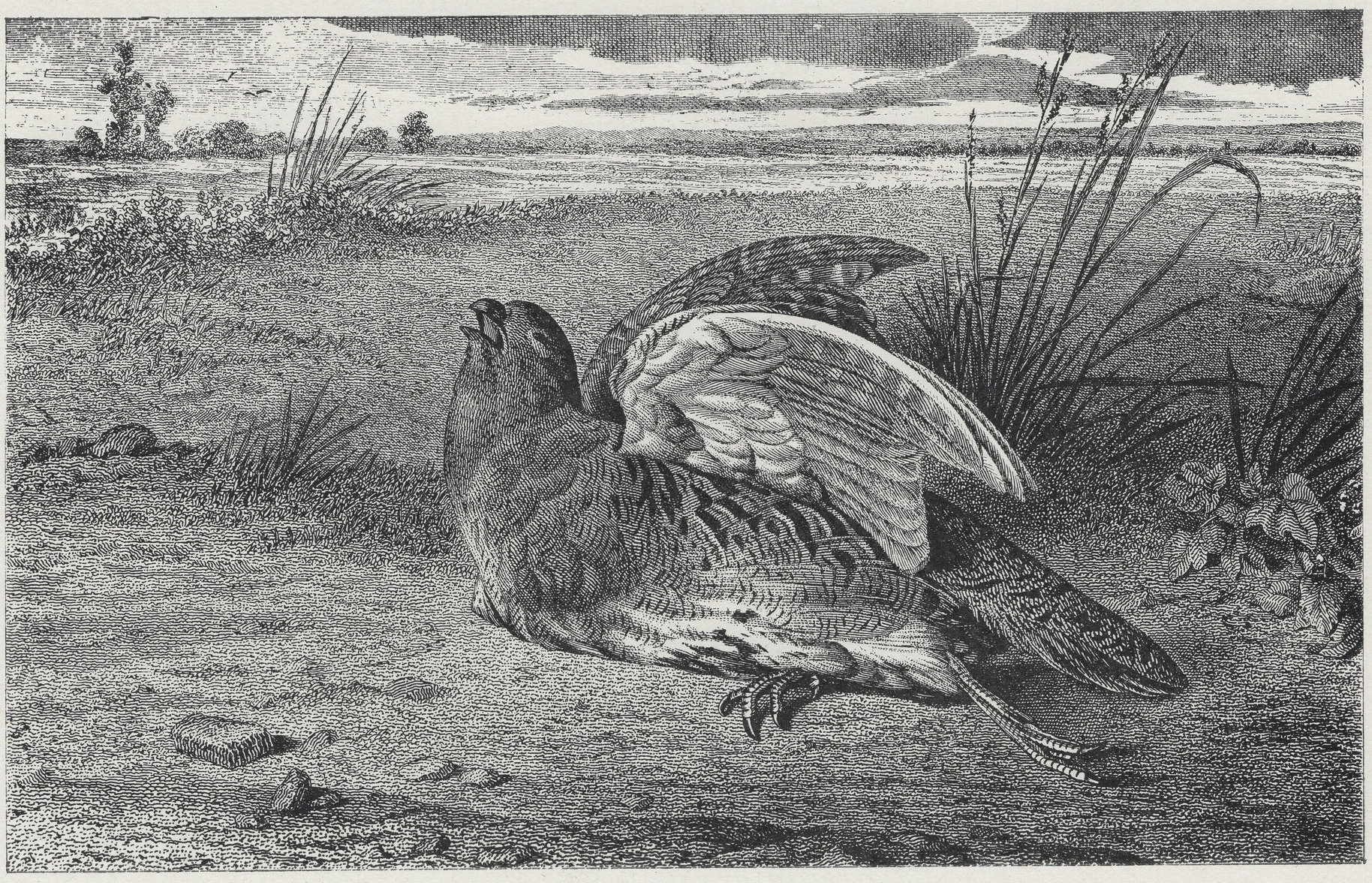
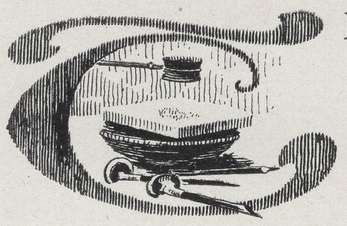


Harry Wadland
1902



HE SUBJECT OF DESIGN is a large and fruitful one. No other part of the work seems so fascinating to the beginner, because, we presume, there is more of an opportunity to create and express something original. But the student in design soon discovers that the "original" part consists chiefly in grouping familiar things in new forms, and in creating striking and original effects.

Initial letters are splendid things for the beginner to attempt, and the ones at the top of the following page are splendid examples because of their simplicity and dissimilarity in subject and treatment. The "*N*" is illustrative; the "*S*" is purely decorative; the "*E*" is also illustrative; and the "*O*" and "*T*" are both illustrative and decorative.

The headings which follow are splendid examples of lettering, drawing, and design. Scrolls, books, flowers, objects, faces, etc., etc., are used to suggest a thought or to decorate, with the usual result that they do both.

Sometimes a very pretty effect can be secured with comparatively little thought and effort, while at other times much thought seems necessary to secure a satisfactory effect, and no small amount of labor and patience. Not all work is quickly conceived or easily executed.

The border or panel effect for a diploma represents much forethought in preparation and care in execution. Drawings of this nature for photo-engraving are usually made two or three times as long and wide as shown after being engraved.

Mr. Toles' valentine design is a most original and graceful conceit, while Mr. Hummel's drawing is an harmonious combination of writing, flourishing, and drawing.

The New Testament illustration of the feast to which the outcasts were invited is a most realistic picture of a descriptive and imaginative scene, and represents a well ordered mind, and a skilled eye and hand. It is also a splendid illustration of wood engraving

The title pages which complete the portfolio offer excellent material for the aspiring artist. It is well to recognize a few principles which underlie good design, before closing these brief remarks.

Designs are usually one or more of the following: decorative, illustrative, or seasonable. The first is that which aims to beautify without attempt to tell a tale or illustrate a reason. Mr. Brown's flourish is a good illustration of decorative art, as is also Mr. Carroll's bee and fleuredelis design. The illustrative idea is well portrayed in Mr. Henderson's lady and gentleman at the desk in the act of writing, also in the General Miles' design. The seasonable idea is suggested by a large number of the specimens shown.

Of course, nearly all are illustrative and decorative, or decorative and seasonable, while a few are all three combined.

Symbolism needs to be considered, as it was the underlying principle governing Mr. Carrolls' bees and fleuidelis, as well as Mr. Brown's lady with decorative background.

The first essential is the object or purpose of the design. The second essential or step is to sketch the general plan and suggest the central idea. The third step or stage is to decide upon the details and decoration.

Keep the designs simple and effective by omitting conflicting and confusing details. Avoid too much filigree, and remember that effect is worth more than fineness

Study the work of recognized artists, analyze it, and in due time your work will please. Couple love for the work with diligence and study, and success is certain to be yours, as it is and has been those whose work is shown in this portfolio.

NSEO
SPECIAL
OLIVER
ACTUAL
BUSINESS
FROM THE
START.
Brown 03
E. Brown 1900

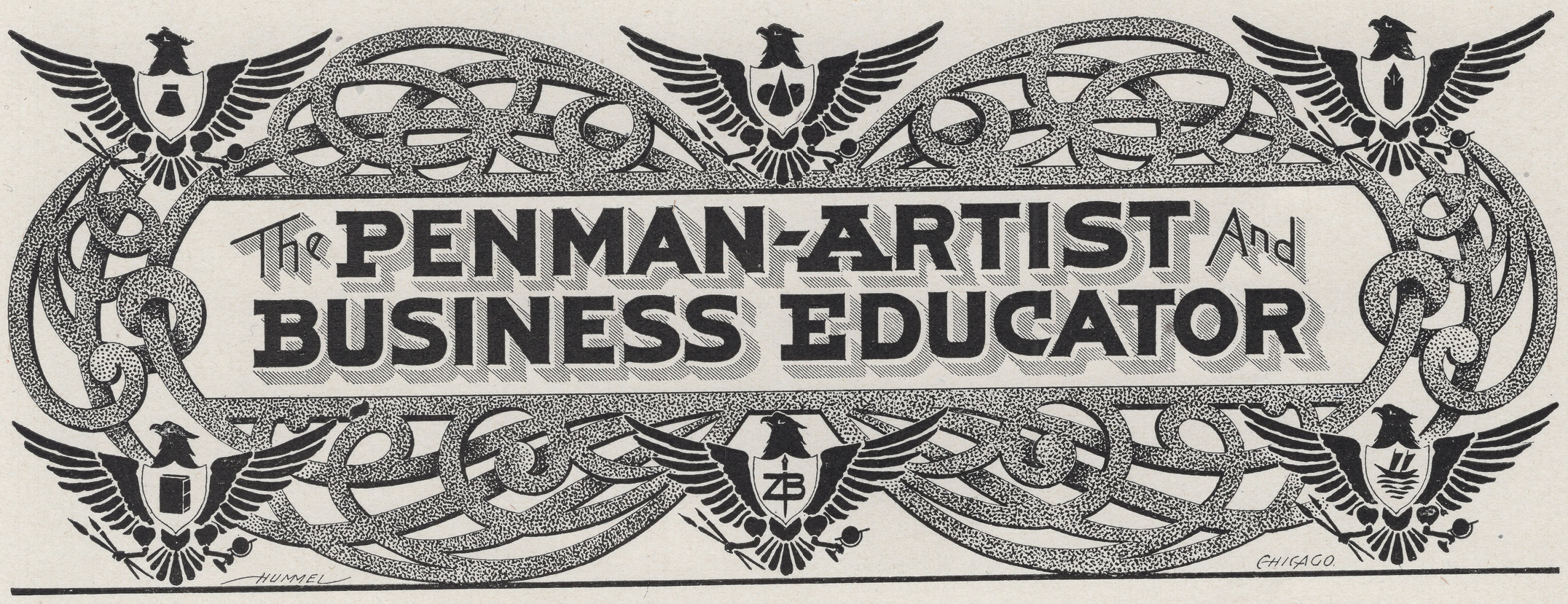
The Columbine

The Stage

National

The Business Educator

THE
DIPLOMA
HOWARD & BROWN, ROCKLAND, ME
E. Brown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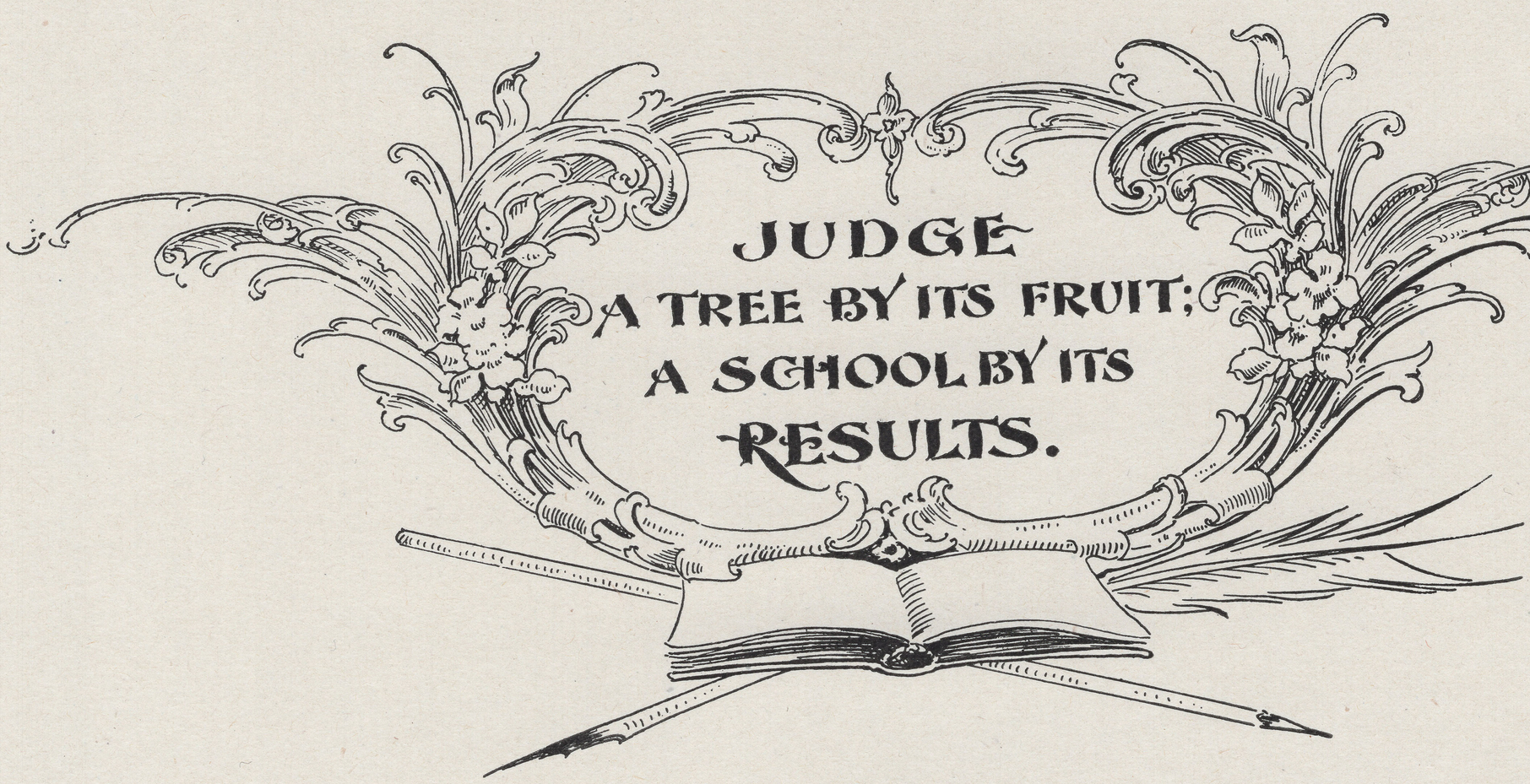
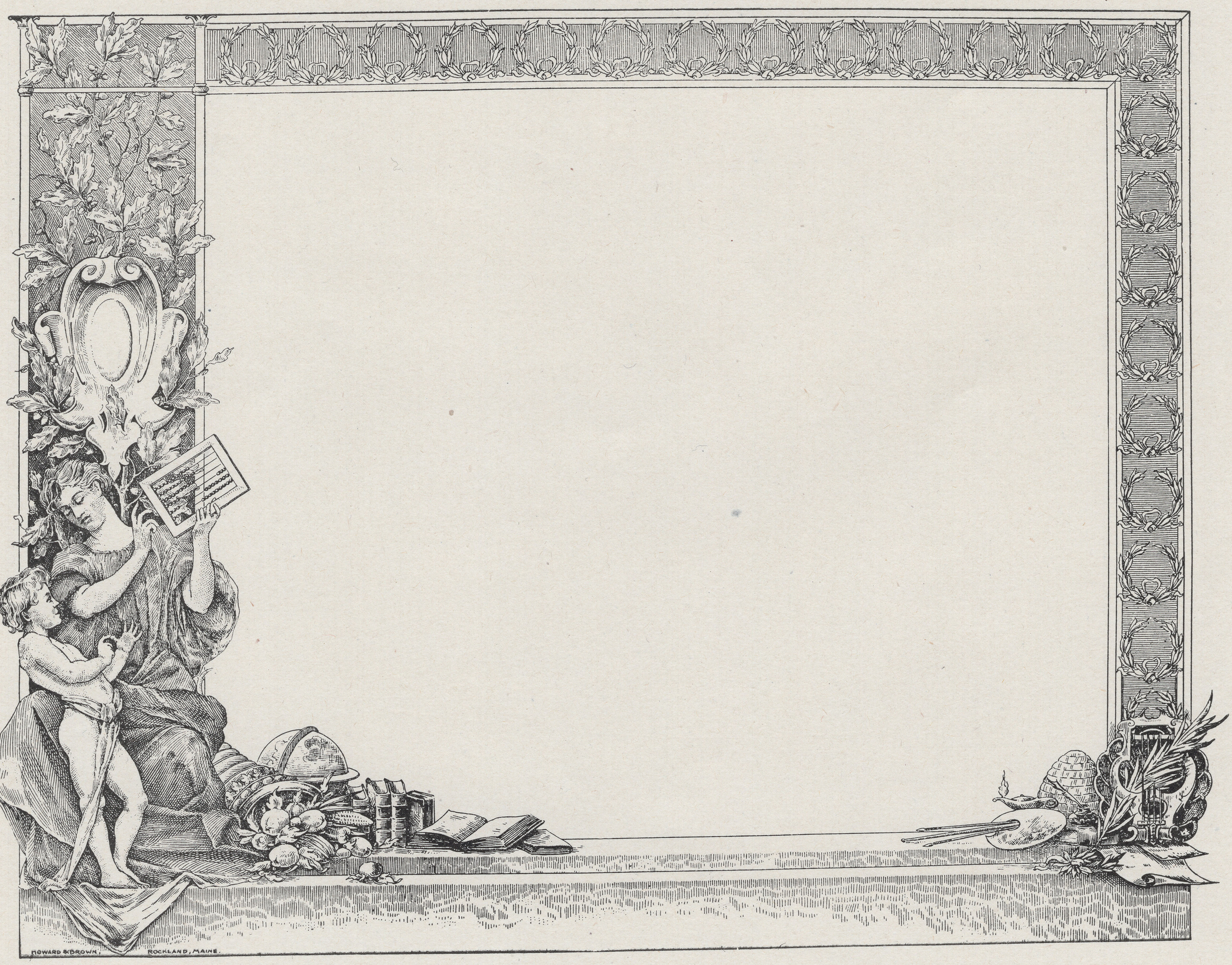

JUDGE
A TREE BY ITS FRUIT;
A SCHOOL BY ITS
RESULTS.

PEN AND PENCIL
Hummel
FAME RECORDING
VALENTIAN DEEDS


HOWARD & BROWN, ROCKLAND, MAINE.

COMIC

ABCDEFGHIJKLM
NOPQRSTU
REH
Samuel Lemert

he said unto him, Blessed *is* he that shall eat bread in the kingdom of God.
16 Then said he unto him, A certain man made a great supper, and bade many:
17 and sent his servant at supper-time to say to them that were bidden, Come;
for all things are now ready. 18 And they all with one *consent* began to make
excuse. The first said unto him, I have bought a piece of ground, and I must
needs go and see it: I pray thee have me excused. 19 And another said, I have
bought five yoke of oxen, and I go to prove them: I pray thee have me excused.
20 And another said, I have married a wife, and therefore I cannot come. 21 So
that servant came, and shewed his lord these things. Then the master of the
house being angry said to his servant, Go out quickly into the streets and lanes
of the city, and bring in hither the poor, and the maimed, and the halt, and the
blind. 22 And the servant said, Lord, it is done as thou hast commanded, and
yet there is room. 23 And the lord said unto the servant, Go out into the
highways and hedges, and compel *them* to come in, that my house may be filled.
24 For I say unto you, That none of those men which were bidden shall taste of
my supper.

25 ¶ And there went great multitudes with him: and he turned, and said
unto them, 26 If any *man* come to me, and hate not his father, and mother, and
wife, and children, and brethren, and sisters, yea, and his own life also, he cannot
be my disciple. 27 And whosoever doth not bear his cross, and come after me,
cannot be my disciple. 28 For which of you, intending to build a tower, sitteth
not down first, and counteth the cost, whether he have *sufficient* to finish *it?*
29 Lest haply, after he hath laid the foundation, and is not able to finish *it*, all
that behold *it* begin to mock him, 30 saying, This man began to

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Carroll

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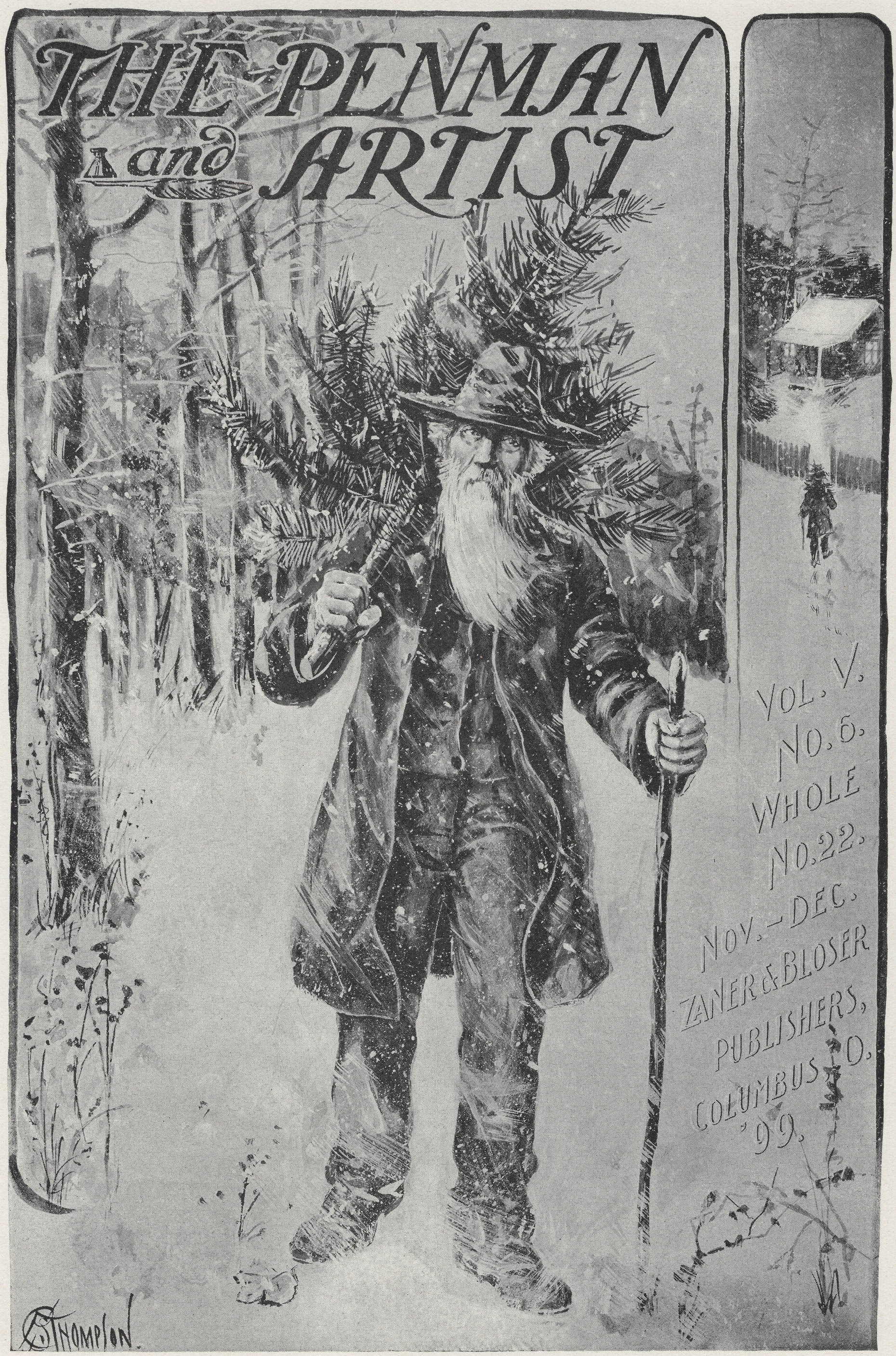
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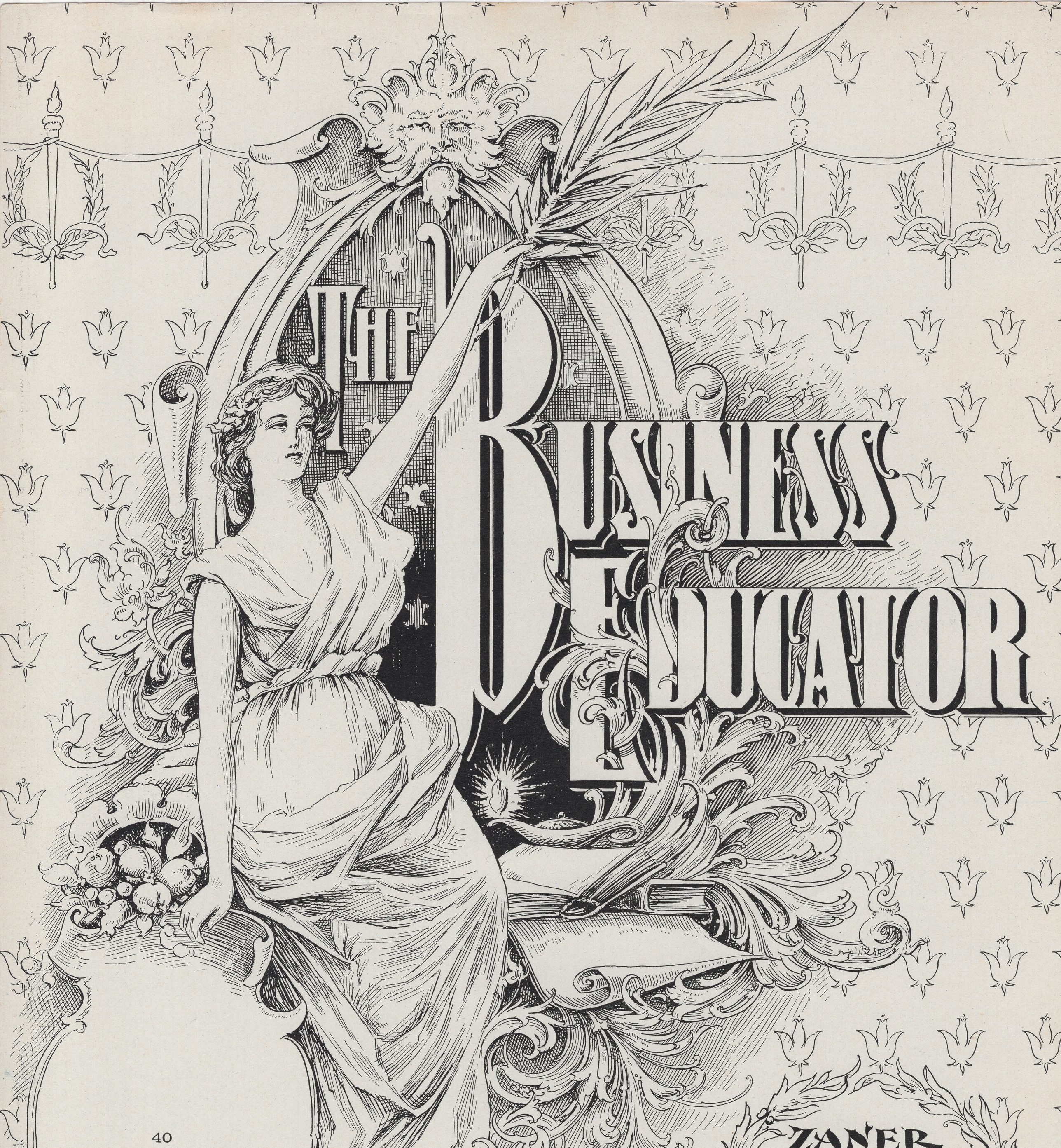
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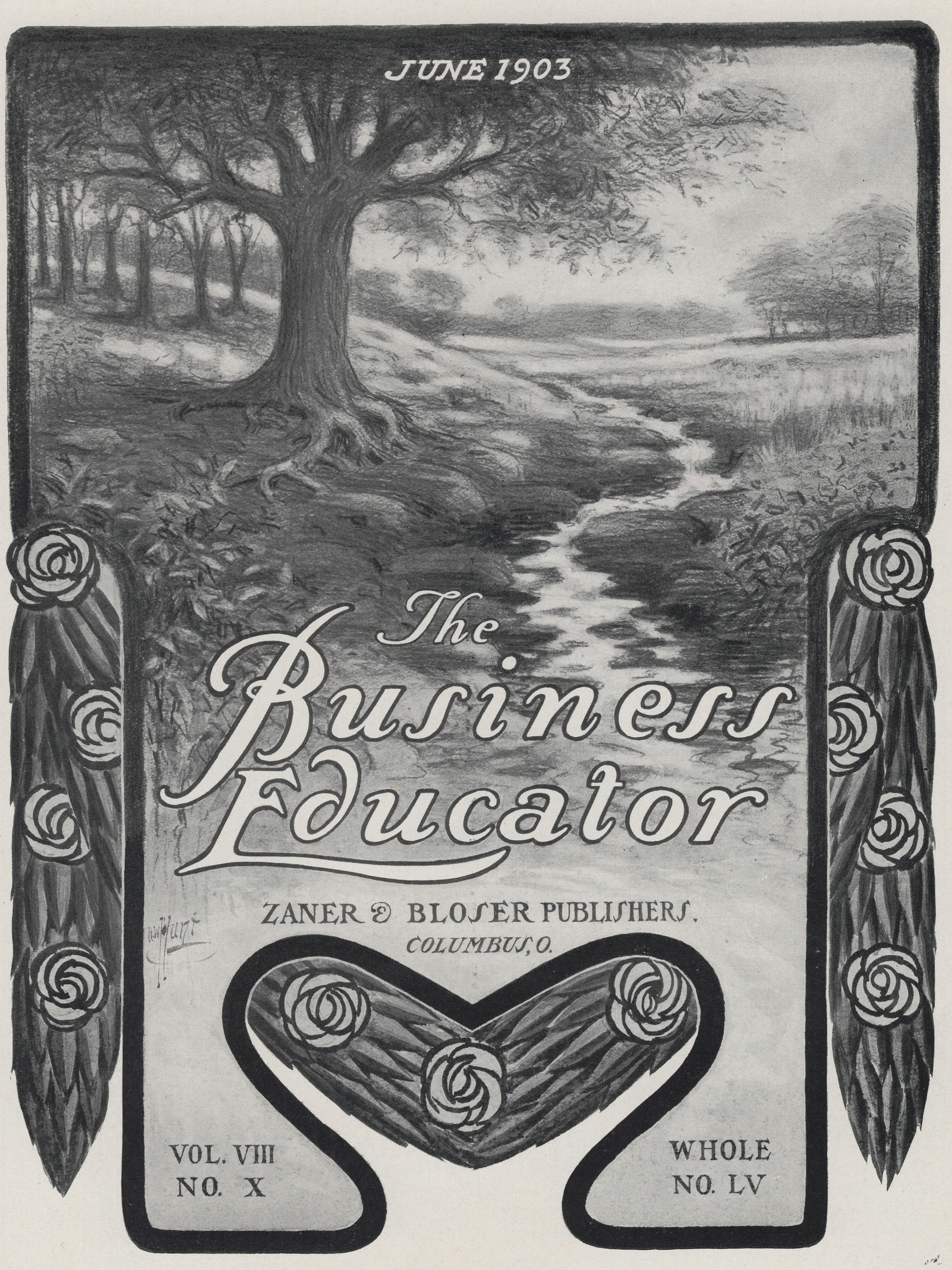
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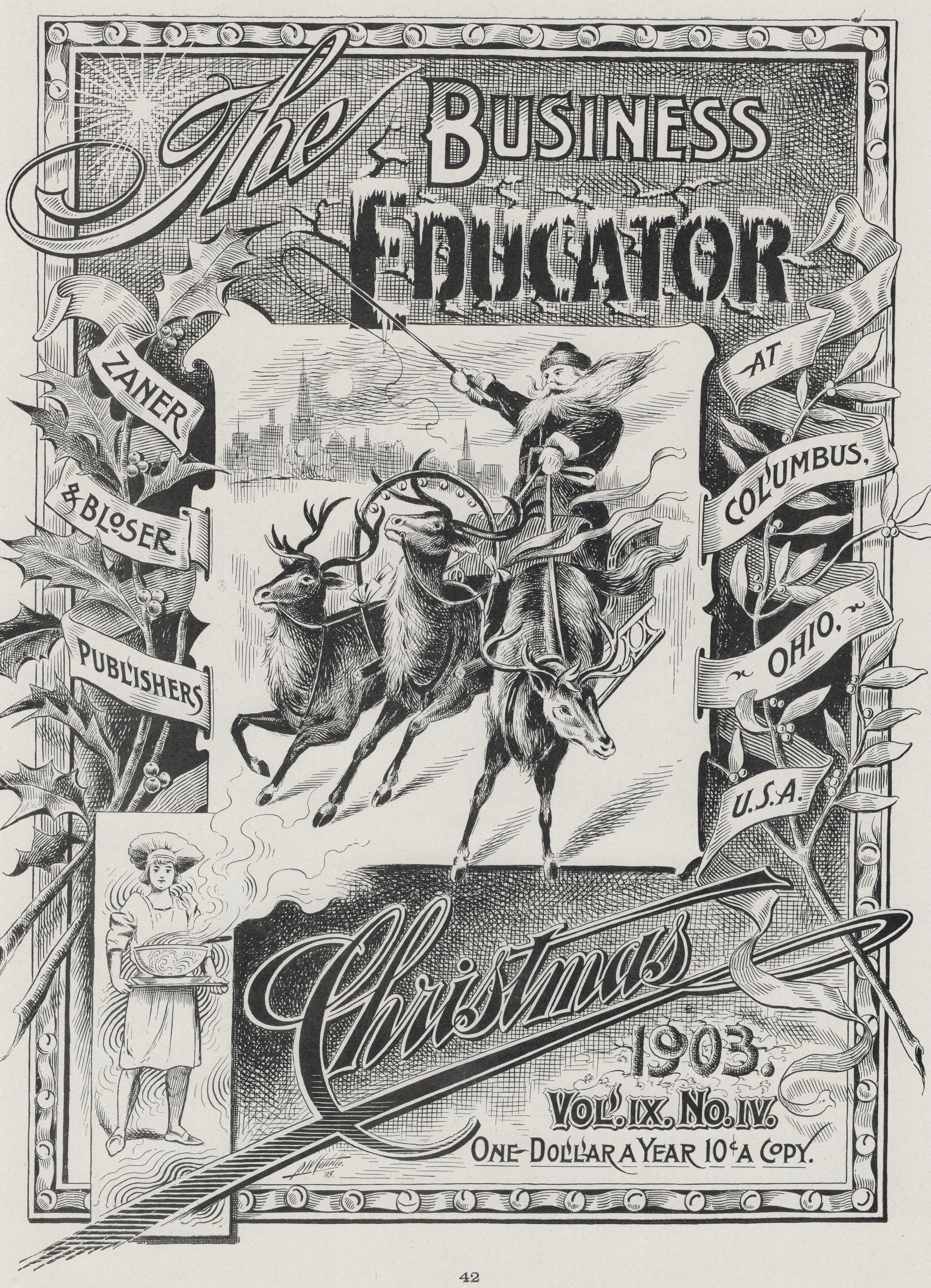
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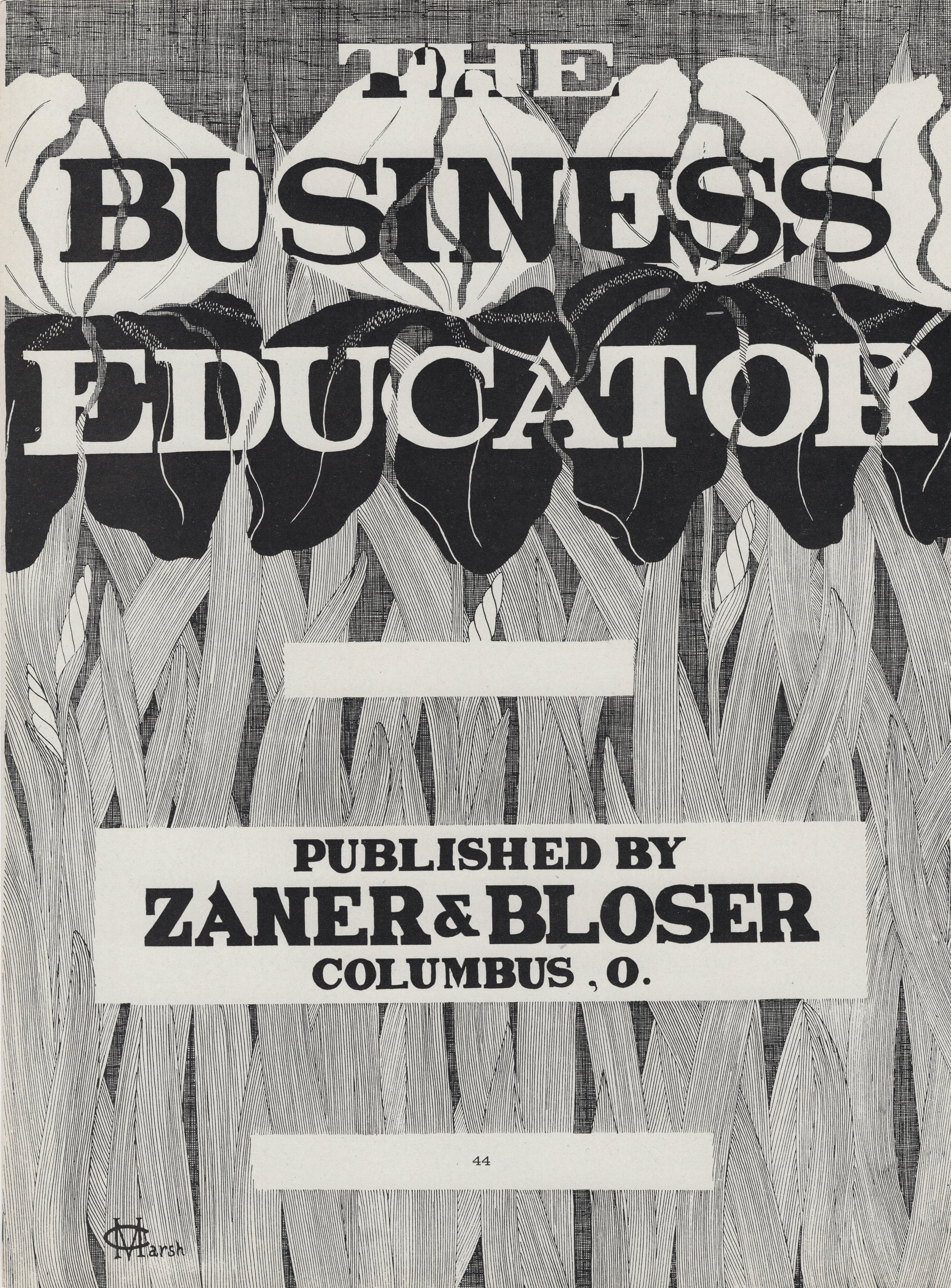

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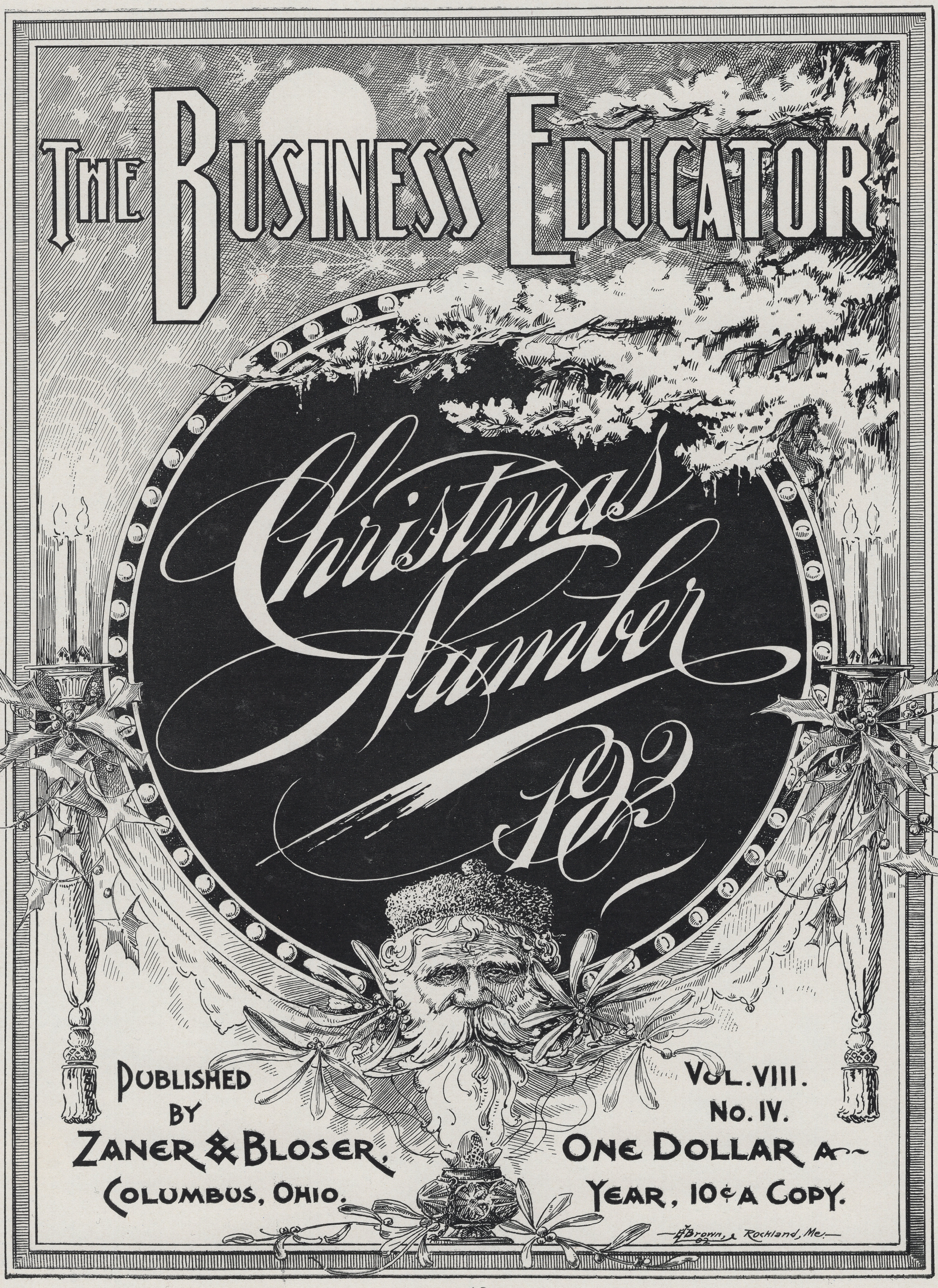
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H. Brown, '02 Rockland, Me.

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MARCH 1902

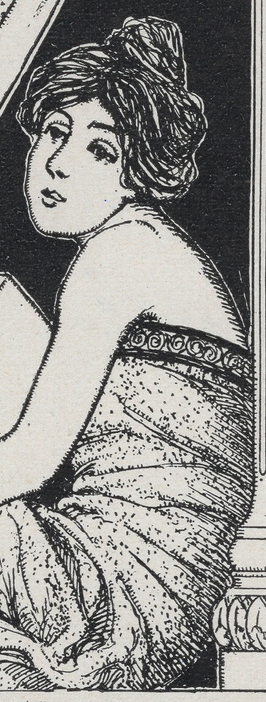
HEADQUARTERS OF THE ARMY,
Washington, D.C., Nov. 18, 1901.

Mr. E. E. Gaylord,
High School, Beverly, Mass.

Dear Sir:

In reply to your inquiry, I attended Comer's Commercial College in Boston, and was very much benefited thereby. I believe that attendance at a school of this character is a very great advantage to a young man, and if unable to attend during the day, his evenings would be well spent in taking instruction at such an institution of learning.

Very truly yours,
Nelson A. Miles.



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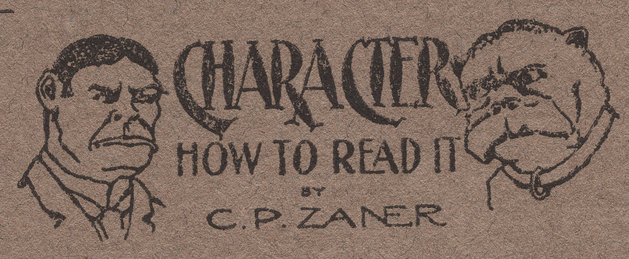

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What am I, and what are my inclinations? What peculiar traits have my friends? Who are good, and who are bad, and why? Why do people of a certain type like to do certain things? Who are naturally adapted to do certain lines of work; as preachers, teachers, lawyers, authors, lecturers, laborers, and out-door workers? Why are some men hogs, intemperate, thievish, and criminal? The book—Character—answers all these questions, and more. It is not a large work, being a lecture or chalk-talk, but by dealing only with essentials, and going to the point at once, it is really comprehensive, and so clear in its treatment of the numerous subjects that no one can misunderstand its meaning.

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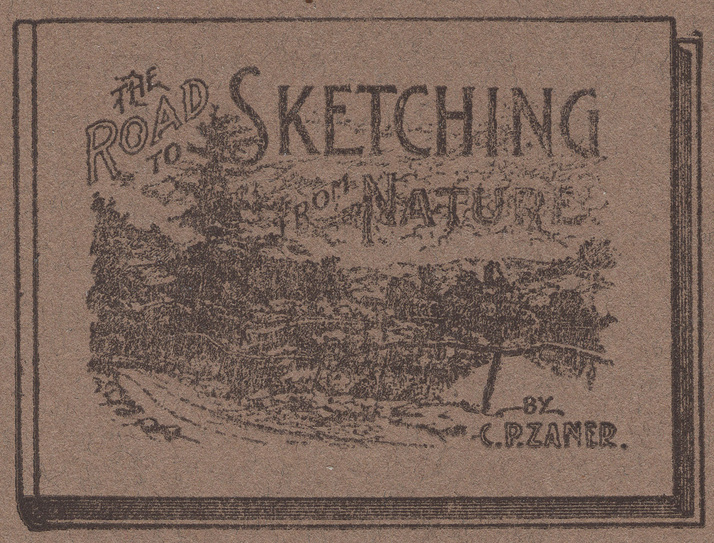

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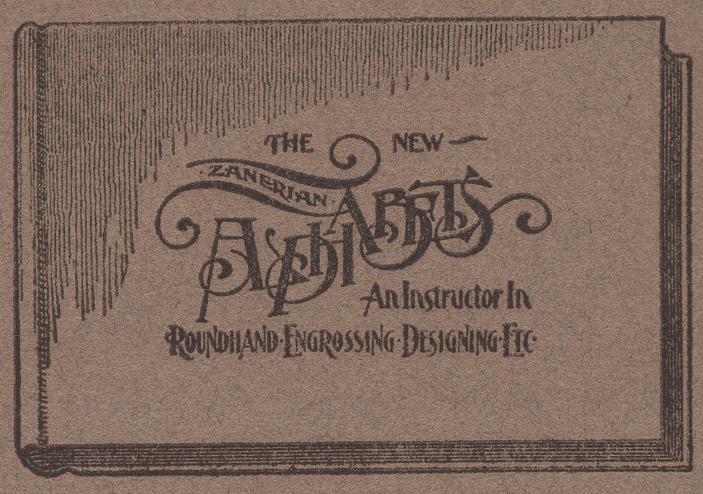

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